ISSUE HUNDRED & SEVEN

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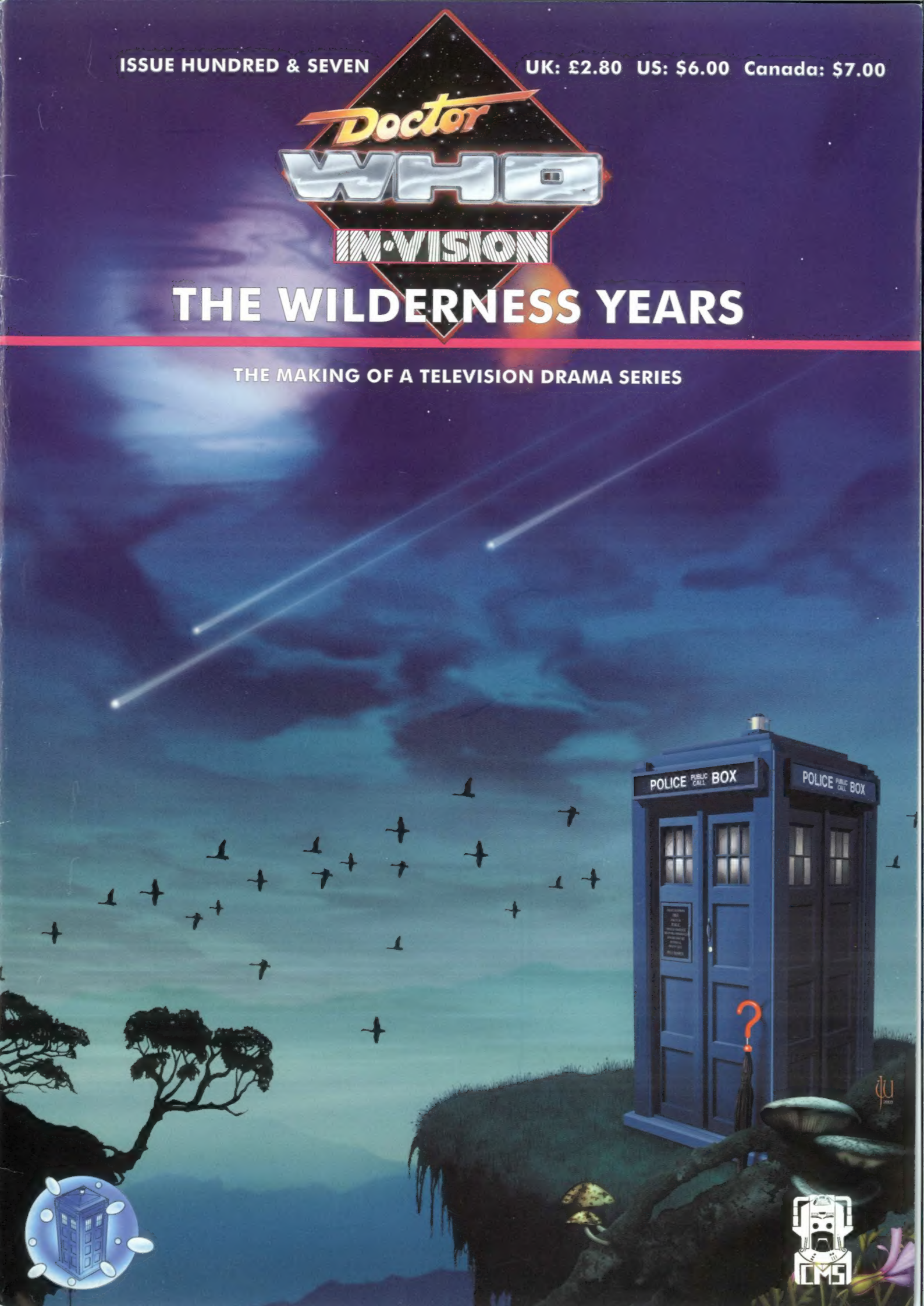
Doctor WHO IN VISION

THE WILDERNESS YEARS

THE MAKING OF A TELEVISION DRAMA SERIES



ANDREW CARTMEL

TABULA ROSA

John Freeman talks to *Doctor Who*'s final script editor Andrew Cartmel about the Doctor's last BBC incarnation and how he set out to rewrite the character from the ground up – to mixed reactions...

BACK IN 1987, **DOCTOR WHO'S** FUTURE prospects looked positive. There was a new Doctor, a new writing team under a new script editor, supported by a veteran producer, John Nathan-Turner, who knew better than anyone at the BBC how to turn a meagre budget to its best advantage. That team set about revitalising the show, with the clear aim of creating stories that were darker, dirtier, funkier and nastier than any recent incarnation. Some of the stories may have failed to live up to some viewers' expectations but there are also classic tales, such as REMEMBRANCE OF THE DALEKS and THE CURSE OF FENRIC, which still top fan favourite polls to this day.

Few could have guessed then how little time **Doctor Who** had left as an ongoing television series.

Certainly not 'new boy' Andrew Cartmel, script editor for all three Sylvester McCoy seasons and the 'prime mover' in shaping a new direction for the Doctor which often elicited much fan criticism.

The eventual move toward darker, less light-hearted stories didn't only come from Cartmel. It was a reaction to the way the show had been for several years, which viewers and fans had begun to tire of. "It had begun to devolve into a sort of Light Entertainment kind of thing," feels Cartmel. "It was very bright in every respect – and not just the lighting. All the sudden violence and moments of horror just came across as what the fans labelled 'pantomime.'

"John was under fire about this and he wasn't happy about it. These certainly weren't the shows I wanted to do. When I look back at the Colin Baker or even the Peter Davison era it wasn't the way I wanted the show to go. And what I hated more than anything else was the idea of a Doctor as a patsy, the straight man for the gags or a fall guy. I wanted him to be this tremendously powerful character."

The new direction for the Doctor didn't come about immediately.

"The first thing I had to do was get good stories, get the character sorted out and then the game plan began to evolve, " Cartmel explains. "When I came on board Bonnie Langford was the only given.

"I didn't know who the Doctor was going to be because the Doctor hadn't been cast," he adds, "and the only thing I was lumbered with was the Pip and Jane Baker script [TIME AND THE RANI], which John had commissioned. That was a given.

"Well, I read that and my heart sank.

"It needn't have sank if Pip and Jane had been the sort of writers that were willing to work with a script editor and had an open mind," feels Cartmel. "But basically, they didn't want to know, they didn't want to make any changes and they certainly didn't want to make any changes based on the notes of a 'Jonathan Powell appointee', which is what they called me as the new boy. They obviously saw Jonathan Powell, who was the Head of Drama at the time, as a force for evil! So I was stuck with TIME AND THE RANI."

Savaged, but clearly undaunted, Cartmel pressed on, drawing on a pool of new writers he'd met while working at the BBC Script Unit to reshape the Doctor.

"For the first season we were just trying to get scripts," says Cartmel. "So what I did was, I would have a lot of talks with writers about storylines. Not so much about characterisation, because the Doctor's character was still taking shape and Bonnie Langford was [already] there. I did try and introduce the new writers to Sylvester, so they could get some grasp of who he was and what kind of writing would be good for him."

Another early change was the introduction of Ace – written into the show in DRAGONFIRE – and the departure of Mel. "Bonnie been hired for a certain period and when her contract came up – well, it was standard procedure to change the companions every year or two," says Cartmel.

"Bonnie is a lovely person," he adds, "and as I got to know her, I quickly realised she's not the person she is on screen. But her character was dreadful and we had to change it."

The change gave him the opportunity to introduce a spunkier, feistier character – a companion that wasn't a conventional scream queen. "That wasn't an entirely new phenomenon, but it was certainly a refreshing change after recent companions," feels Cartmel. "Plus the comics I was reading at the time, by Alan Moore, featured these kind of spunky young female characters who wouldn't be shrinking violet types."

With a new Doctor established and a new companion in tow, Cartmel also had a clearer idea of what he did – and didn't – want to see in the scripts that came across his desk. "There were various clichés I sought to avoid. Separating the Doctor from the companion, the Doctor being a victim. He had to be in jeopardy, but never a patsy or a stooge. Even where things were chaotic, there was a sense he was a mover or a shaker, in control and powerful."

This interpretation didn't always sit easily with some viewers. Cartmel's ideas for the character – including the Doctor moving onto new planes of existence and perception – also drew him into one of his few conflicts with producer John Nathan-Turner.

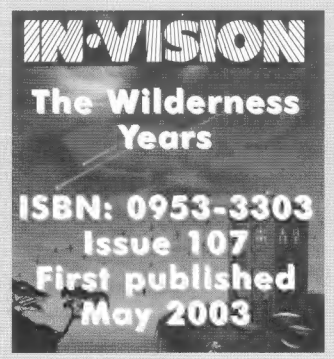
"This was the only time John interfered, because I was trying to have the Doctor as this dark, puppet master behind things," Cartmel reveals. "Being a time traveller and being able to arrange things to happen in a certain way made the Doctor very sinister and very powerful – almost all-powerful. I began to think of him as a 'prime mover' which, if you've read your philosophy, you begin to talk about religious notions and indeed to talk about a god or God.

"As soon as John got wind of this he immediately wanted to put the kibosh on it. Because he thought, probably quite rightly, that if any whisper of this would send the religious zealots into an uproar and the switchboard would be jammed and it would be new careers for all of us.

"I'm not saying I wanted the Doctor to be the Christian god," Cartmel continues, "but I am saying he was moving in a 'deity'-like direction. But John didn't want any notion like that. And I'm glad we didn't go gunning for that because although it was the best idea at the time, I've had other better ideas about the Doctor."

Quite apart from reinterpreting the Doctor, Cartmel's best stories – he counts REMEMBRANCE and THE CURSE OF FENRIC amongst his current favourites, although his opinions change with any new viewing – are punctuated by some powerful social comment.

"I love shows that have some kind of resonance and have an effect on the audience," argues Cartmel. "Social commentary, if well done, is one way of doing



Editor: Anthony Brown
Publisher: Jeremy Bentham

Features

02 *Andrew Cartmel interview*
05 *Those Were The Wilderness Years That Were... 1990*
07 *BSB Weekend*
09 *Those Were.. 1991-1993*
17 *30 Years in the TARDIS*
22 *Kevin Davies interview*
24 *Doctor Who on the Radio*
27 *Those Were... 1994-1995*

Contributors: Paula Bentham, John Bowman, Andrew Cartmel, Tony Clark, John Freeman, Derek Handley, Clayton Hickman, Gary Hopkins, Peter Linford, Diane McGinn, Andrew Pixley, Jon Preddle, Paul Scoones, Jim Smith, Stephen James Walker, Martin Wiggins

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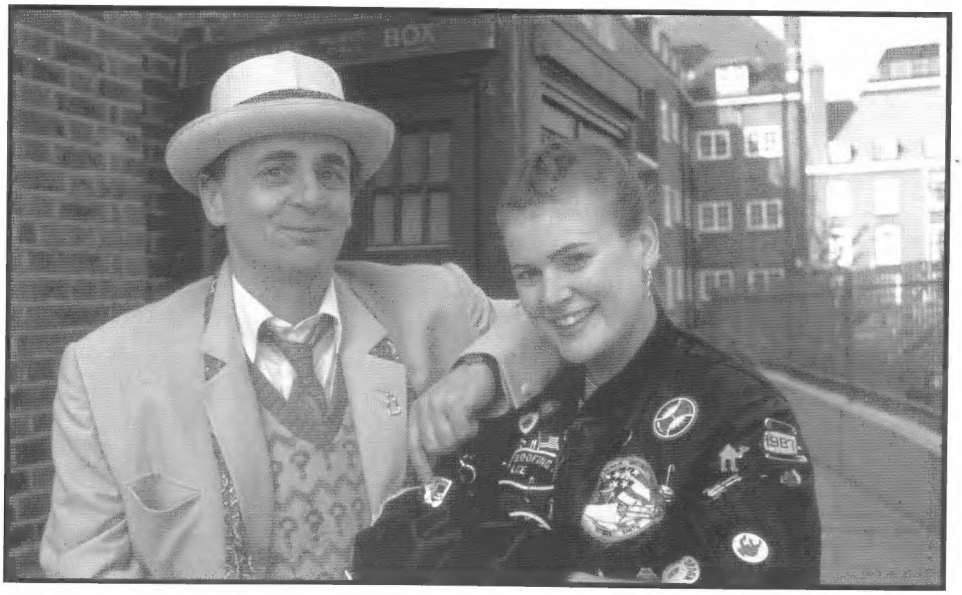


that although it's not the only way. I'd love to have done more shows like REMEMBRANCE where there was some genuine passionate social argument. Or shows like SURVIVAL, which was, among other things, about the sexuality and rebellious and animal nature of adolescents, urban repression and the call of the wild.

For all the hard work on the writing side of the show, it still irritates Cartmel that so many good scripts were let down by other production values.

"I might have been peripherally aware of the 'cheapo cheapo' aspect of British TV SF," says Cartmel. "I had watched things like **Hitch Hikers Guide to the Galaxy**, so I was aware of the budget and design constraints. But the problem wasn't so much the lack of money, although that never helps, but lack of – well I was going to say imagination and design sense, but it wasn't even that it. It was lack of consistency because sometimes you did have imagination and design, even on a shoestring budget.

"You can do the future and you can do other planets if you have someone who has a good idea of what to do, not the usual silver lame zip suits and togas or any of the archaic ideas of what SF should look like. If you have an intelligent designer, and sympathetic lighting and camera work, even on a tiny budget, you can get superb results. Over the years you did occasionally get that."

It was these concerns that led to the rise of more humanoid villains in the Seventh Doctor era, rather than the traditional monsters. "The thing with monsters is that although the BBC has a great design department, some of them didn't really 'get' **Doctor Who**," feels Cartmel. "Some of them did, some of them didn't. So some of the rubber suits would be terrible and even when they weren't terrible, when there was nothing wrong with them, they wouldn't be deployed properly in the field. You can make even the best suit look terrible in bright light.

"So I always tried to go for the humanoid aliens, because you couldn't rely on the costumes not to look naff. If there was a monster I often tried to have them transform into a human as soon as possible. John and I would often argue here because he thought that the audience wanted proper monsters, which was all right as long as they *were* proper monsters!"

Doctor Who didn't rise above those kind of problems, feels Cartmel, "but it didn't matter because the stories and the characters were very good, specifically the notion of the Doctor, even though he was a slippery notion of a character, a bit of an enigma. The concept of the show was great and it was well written. And, of course, we generally had brilliant actors. All those things combined made the show work."

For all the hard work that went into creating new **Doctor Who** and finding a new direction, the series came to an end in 1989 and apart from one television movie there is no conclusive indication it will ever return to our screens. But if it did, what would Cartmel like to see done with it today?

"I would love to produce **Doctor Who**, because I'd like to have some control over the design side of things," he tells me. "I mean the look, the sets, the make-up. You needed to have an influence over that which as script editor you don't.

"It's very easy to do good effects now. From working on **Dark Knight**, I know now what works with monsters and with CGI getting cheaper and cheaper, I'd certainly try and use CGI effects on **Who** were it to be produced by the BBC now."

The Cartmel Files

BORN IN BRITAIN BUT RAISED IN CANADA, Andrew Cartmel has wanted to be a writer since he learnt to read at the age of five. He grew up reading science fiction – first the works of Robert Heinlein and Lester Del Rey, then others such as Andre Norton, Isaac Asimov and Ray Bradbury. "I adored Bradbury who was the one who really did my head in as a kid," he enthuses "Bradbury walked the line between hard sf and fantasy."

Andrew returned to Britain at the age of 15. He did his O and A Levels at Dover Grammar before studying computer science at the University of London, then took a year off to study English and History A levels at home. All the while he continued to write and eventually, persistence paid off and he was invited to the BBC. "Back then it was a very nice cosy paternalistic institution and they had the Script Unit, which was a way of encouraging new writers. That's where I met [**Doctor Who** writers to be] Malcolm Kohll and Ian Briggs.

"In 1984, my dad died and I decided I had to do something with my life rather than being a layabout and being a writer so I went back to University, the University of Kent and did a postgrad in computer science. While I was there, I got an excellent agent, Richard Wakeley, on the strength of a good script I'd written, a nasty little thriller about phone sex called *Word of Mouth*. That got me a lot of work over the years.

After university, I actually got a job in Cambridge as a software engineer, but when you get one thing, or you get settled in one way of life, you suddenly get offered something else. Something else always comes along and this was the point where I got offered the job on **Doctor Who**.

"There was an informal interview for the job," he recalls. "I don't think John appreciated the concept of formal interviews. We talked about *Word of Mouth* which my agent had given to him as a sample of my writing. We didn't really talk about **Doctor Who** much. John was positively pleased that I wasn't a fan – that I wasn't obsessive about the show, which counted in my favour."

After **Doctor Who** Andrew worked as script editor on **Casualty** for a year, before leaving the industry for a while, to work in magazine publishing. He also wrote strips for *2000AD*, ***Doctor Who*** *Magazine* and might have been a key writer in the Marvel UK superhero range if sales on the titles had not imploded in the early 1990s.

He has since written several **Doctor Who** novels as well as his own works, including *The Wise*. Returning to television in recent years, he script edited the second season of the Channel 5 fantasy **Dark Knight**. He's currently, as of April 2003, writing an SF film script and his play, *End of Night*, starring **Dark Knight**'s Charlotte Comer, will be performed at the White Bear, London from 15 July – 3 August 2003.

The Lost Doctor Who

IF THERE ARE ANY CLUES TO THE future direction of **Doctor Who** beyond Season 26 if it had continued – although Andrew Cartmel had moved on to **Casualty** before cancellation was confirmed – they can be found in his novels and comic strips. Of these, perhaps the comic strips such as *Evening's Empire* – where a teenage boy rules his own fantasy world and enslaves teenage girls from Earth as its master – and *The Good Soldier*, a chilling Cybermen story, best reflect the darker tone of the Seventh Doctor Cartmel sought to achieve. But there is one Doctor Who tale few have seen – a stage play called *War World* written by Cartmel and Ben Aaronovitch – which offers some interesting clues as to the kind of Doctor that might have been.

"There was a West End producer [Mark Furness] who realised **Doctor Who** was a very commercial property which it is, realised he could make money out of it and approached John Nathan-Turner," recalls Cartmel. "John approached me, and Ben and I wrote a very groovy script – very post modern and post **Hitch Hikers**. I still think it was a good script but I think the producer felt it was too quirky – too modern and funky.

WITH THE HELP OF AN OLD FRIEND
I SUPPOSE YOU'LL WANT TO BRING SOME SOLDIERS AND GUNS WITH YOU
ALWAYS MY POLICY DOCTOR
WHEN TRAVELLING

"We handed it to the producer and got paid for it and didn't hear another thing until we heard he'd got Terrance Dicks to write one. No disrespect to Terrance, but his approach is always the classic **Doctor Who** style and I saw his play and it was all the things our play wasn't: the French Revolution and Mrs Thatcher and so on. Which was obviously what the producer wanted, but I think it was a shame because our play could have done better I think.

"If it had found a producer who would believed in it and gone for it, I think it would have been slightly more difficult to stage. But it could have attracted a much younger and hip audience and it might have become more than the mildly profitable cuddly old-fashioned **Doctor Who** play that they did.

"Perhaps it was the ambition in some of the special effects we had in it that killed it. I'd like to see it published. It's terrific and deserves to see the light of day."

DOCTOR WHO
IN·VISION

CHECKLIST 15

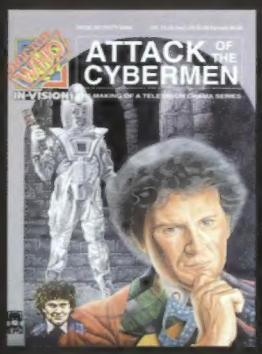
The collected reference works
dates of first publication:
April 1998 to January 2000

 # 77 - serial 6S - Apr 1998
Cover art: Richard Farrell

A new Doctor "whether we like it or not." Dave Golder tells why he did and an extended Cuts section reviews all the changes made before Doctor 6 could meet his public.

 # 78 - series 21 - Jul 1998
Cover art: Steve Caldwell

Full biographies for Janet Fielding, Mark Strickson and Peter Davison. Mark Strickson on playing Turlough, the development of DWM, and the start of the end for BBC Who.



 # 79 - serial 6T - Aug 1998
Cover art: Pete Wallbank

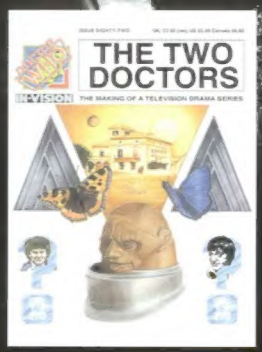
Ian Levine on the question of authorship, David Banks on the return to Telos and Tat Wood considers the Cryon Game. Plus, how the British audience took to Colin Baker.

 # 80 - serial 6V - Oct 1998
Cover art: Steve Caldwell

Author Philip Martin urges the viewers to keep watching while reviewer Simon Guerrier asks if all those cuts were needed. Perhaps yes as all the Radio Times feedback letters attest.

 # 81 - serial 6X - Nov 1998
Cover image: BBC

Matthew Kilburn looks at the serial's historical accuracy, and Gary Russell ponders the wisdom of criticising Time Lords. More on the Doc's trip to Telford, and crisis looms...



 # 82 - serial 6W - Feb 1999
Cover art: Pete Wallbank

2 Doctors- 2 reviewers: Diane McGuinn assesses it as a Baker story and Justin Richards as a Troughton serial. Designer Tony Burrough chooses to head for Spain.

 # 83 - serial 6Y - Mar 1999
Cover image: BBC

A no holds barred review from David Darlington, and an overview of other Wells-inspired s/f vehicles. And a few production notes on Paul Darrow's acting as well...

 # 84 - serial 6Z - May 1999
Cover art: Colin Howard

Paula Bentham explores Evelyn Waugh's graveyard humour and Alexei Sayle argues for Marxists in the TARDIS. Colin Baker is interviewed, plus Terry Molloy.

 # 85 - series 22 - Jul 1999
Cover art: Steve Caldwell

Part two of John Bowman's Colin Baker interview and the cancellation crisis in full. David Saunders recalls hectic days, plus a full production feature on the 'Slipback' radio drama.

 # 86 - serial 7A - Sep 1999
Cover art: Steve Caldwell

Schrodinger's Doctor sets the scene and Jonathan Powell airs his feedback. Special features on Denise Baron's make-up and audience reaction to the Doctor's return.

 # 87 - serial 7B - Nov 1999
Cover art: Pete Wallbank

Peri's farewell and her career after 1996 is documented. Plus a profile of Philip Martin, an extended on-location guide and Press coverage of Sil's return.

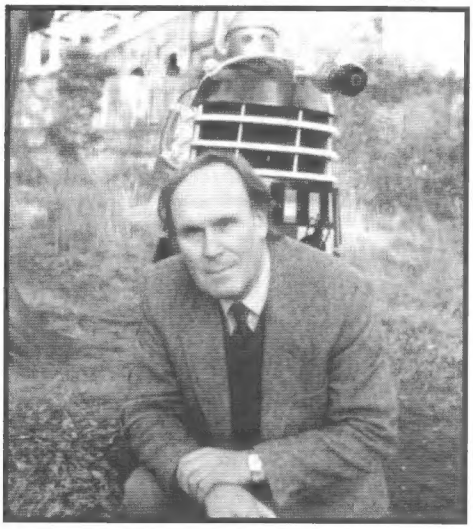
 # 88 - serial 7C - Jan 2000
Cover art: Richard Farrell

The trial continues into a new millennium and Bonnie Langford's biography hits the floor running, as does Press coverage of Mel. Gary Russell on Baker's compost heap.

some of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

THOSE WERE THE WILDERNESS YEARS THAT WERE

1990



© Anthony Clark

JANUARY

- First publication in paperback of PLANET OF GIANTS, written by Terrance Dicks.

Thursday 18 January

Issue 157 of ***Doctor Who Magazine*** is published, breaking news that Terry Nation and Gerry Davis, reportedly with backing from two American studio groups, have entered the bidding to make **Doctor Who** as an independently produced programme. Three other companies are also confirmed to be in the running, Saffron Productions, Cinema Verity and the movie-rights holders, Coast-to-Coast. Quoting the BBC's Press office ***Doctor Who*** *Magazine* reports that an announcement about the future of the series will be made very soon.

FEBRUARY

- First publication in paperback of THE HAPPINESS PATROL, written by Graeme Curry
- BBC Enterprises releases two unedited **Doctor Who** stories in episode format. AN UNEARTHLY CHILD (aka *100,000 BC*) and THE WAR GAMES, the latter being split across two VHS cassettes. Encouraged by very high sales figures for last year's release of THE DALEKS BBC Home Video Producer David Jackson has committed his team to a year of bringing out largely black and white stories from the series' archive.
- Movie **Doctor Who** Peter Cushing is honoured on an edition of ITV's **This is Your Life**. Among many tributes to the veteran actor are contributions from Christopher Lee, Sir John Mills and Hammer supremo, Sir James Carreras.
- Following on the heels of disappointing sales figures, a programme of compulsory redundancies, sackings and project cancellations begins across the whole of publishing giant WH Allen, producers of the Target **Doctor Who** book range. Eventually the WH Allen name will disappear, absorbed into Virgin Publishing, but for the present Editor Peter Darvill Evans is able to announce that **Doctor Who** titles will continue.

Tuesday 13 February

With just over a month until British Satellite Broadcasting (BSB) starts operating, their Galaxy Channel records its first programme with a **Doctor Who** theme. Hosted by Mike Smith **A Peculiar Passion** delves into the worlds of **Doctor Who** fandom and collecting, interviewing David Howe and Jeremy Bentham for a half-hour show scheduled for transmission in April.

MARCH

- First publication in paperback of THE SPACE PIRATES, written by Terrance Dicks.
- Three new audio cassette **Doctor Who** products are released by Silver Fist, the company co-owned by Cyberleader actor David Banks. Derived from material first published in the *Cyberman* hardback these "history archive" tapes also include interviews with some of the **Doctor Who** actors. This latest one, featuring Sylvester McCoy, complements an earlier cassette devoted to Colin Baker.

Thursday 22 March

BSB starts broadcasting to cable company only subscribers. Purchasers of its much-vaunted high-band 'squariel' receivers will have to wait until next month before transmissions from space begin.

APRIL

- Dapol, the Cheshire-based toy company responsible for a range of **Doctor Who** action figures since 1987, follows its January launch of an Ice Warrior figure with the much-anticipated Davros. There is only one problem – this Davros comes complete with two arms…
- BBC Drama Head Peter Cregeen issues a statement to all prospective bidders for the TV series franchise that it will be, "…a few months before a decision on **Doctor Who** is made."

Sunday 1 April

BSB transmits its first **Doctor Who** episode, appropriately AN UNEARTHLY CHILD. This episode will be repeated the following Saturday before episode two, THE CAVE OF SKULLS is shown on Sunday 8 April. Some fans express dismay that the initial line-up only comprises stories that have been, or soon will be, available on video.

Friday 6 April

With the Easter school holidays just starting the **Doctor Who** exhibition at Longleat opens its doors once more to the public. Revamped again by Lorne Martin this year's displays include new tableaux featuring Haemovores, Cheetah People, the Destroyer and insect husks from Marc Platt's serial, GHOST LIGHT.

Saturday 28 April

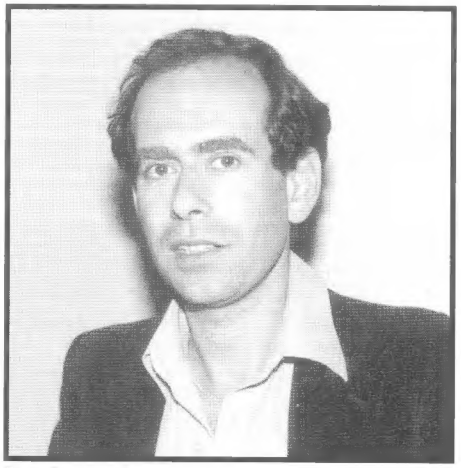
Crowds gather at London's Centre Point for the launch of Marvel's *Daak Deeds* graphic novel. As well as the writers, artists and Editor of the novel, first day buyers can also get autographs from Sophie Aldred and Sylvester McCoy.

MAY

- BBC Video releases two more black and white **Doctor Who** stories, THE MIND ROBBER and THE DALEK INVASION OF EARTH, both with covers painted by Alister Pearson. The latter spans two cassettes.

Monday 14 May

Sylvester McCoy and Sophie Aldred are reunited with their **Doctor Who** costumes for the first time since Season 26 wrapped production. For the next two weeks they, along with K-9, voiced by John Leeson, will be making an episode of the BBC schools programme, **Search Out Science**, entitled SEARCH OUT SPACE. Locations for this production will include Ealing Film Studios, BBC Visual Effects and the Jodrell Bank Radio Telescope in Cheshire.



Tuesday 15 May

Popular **Doctor Who** Director and writer Peter Grimwade passes away following a long battle against cancer. His funeral is attended by many from the world of **Doctor Who**.

Saturday 26/Sunday 27 May

The convention calendar kicks off with a two day event held near Glasgow. *GalaxiCon* brings together Nicholas Courtney, Sylvester McCoy and John Nathan-Turner along with newcomers Julian Glover and local writer Rona Munro.

JUNE

- After a three month hiatus following the restructuring of WH Allen, June sees the first publication in paperback of REMEMBRANCE OF THE DALEKS by Ben Aaronovitch.

Saturday 6/Sunday 7 June

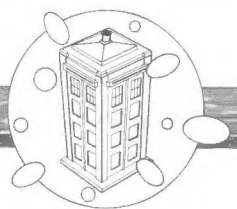
The Grand Hotel in Birmingham plays host to *TellyCon*. This is the last of the big *TellyCon* events that has numbered among past guests luminaries like Effects genius Derek Meddings, Sylvia Anderson, plus many **Doctor Who** celebrities. *TellyCon* surprised everyone in 1987 when, with no prior announcement, they screened a secretly recovered episode three of THE FACELESS ONES to a stunned audience.

Saturday 30 June/Sunday 1 July

Another convention runs into problems after visitors to *Carousel* in Cardiff are told only on arrival that many guests, including Peter Davison, have had to drop out at short notice. Reviews of the event are almost universally scathing.

JULY

- First publication in paperback of MISSION TO MAGNUS, written by Philip Martin. This is the third and last adap-



tation of scripts originally penned for the aborted Season 23. Michael Grade's decision to axe the original line-up of stories lost viewers their only opportunity to see how the Ice Warriors would have been handled by a 1980s production team.

- BBC Video releases their only colour **Doctor Who** offerings of the year. Both THE FIVE DOCTORS and THE BRAIN OF MORBIUS have been out on video before, but never as full, unedited stories. Where possible, announces BBC Enterprises, all future **Doctor Whos** will be unedited and in episode format…

AUGUST

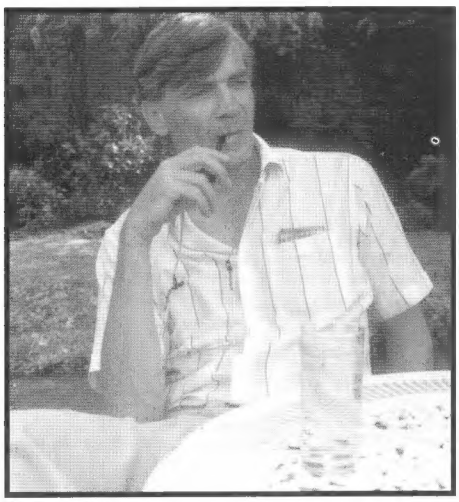
- First publication in paperback of GHOST LIGHT, written by Marc Platt. This was to have been released in October, but its date has been brought forward due to late delivery of Ben Aaronovitch's BATTLEFIELD.
- Issue 164 of *DWM* is published. So successful is this 11-year old publication that Marvel Comics is able to announce that from now on *DWM* will be published 13 times a year (every four weeks) instead of monthly.

Thursday 2 August

A camera crew from BSB's Galaxy Channel begins recording OB interviews for its forthcoming **Doctor Who** weekend. Over the next month a host of interviews, inserts, trailers and special inserts will be taped by the **31 Who** production team – their first victims being fans gathered at the monthly Fitzroy Tavern meeting, some of who will be invited to attend studio sessions on 8 September.

Monday 6 August

Bonhams in Knightsbridge, London stages the first 'official' auction of costumes from **Doctor Who**. The BBC is in the process of closing its Wardrobe department storage facilities in West London, and based on statistics from the 1983 Longleat convention auction of props, items from **Doctor Who** are expected to be highly sought after. Among the items sold are some of the 1960's futuristic UNIT army uniforms, a Vervoid, Mawdryn's costume and a complete D84 robot suit.



Friday 17 August

Former **Doctor Who** Producer Graham Williams is killed in a tragic shooting accident near Tiverton. The breech of a shotgun he was firing during a clay pigeon shoot was not properly clicked shut and the weapon misfired, killing him instantly.

Wednesday 29 August

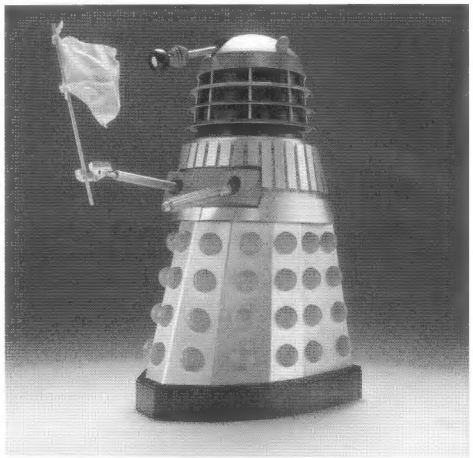
John Nathan-Turner's final day as a salaried full-time employee of the BBC. Since the completion of Season 26 Nathan-Turner has been kept on to supervise a number of **Doctor Who** special projects being developed for BBC Video, among them plans to release collections of 'odd' episode tapes where no complete stories exist, and possibly an opportunity to resurrect SHADA.

Thursday 30 August

BSB hosts a lavish Press party at its Marco Polo Building headquarters in South London to promote the **Doctor Who** weekend in September. Fronted by Deborah Watling and John Nathan-Turner, the occasion launches the poster and advertising campaign as well. For the next few weeks billboards and newspapers will be adorned with images of Daleks waving white flags at the prospect of seven Doctors appearing together.

SEPTEMBER

- First publication in paperback of SURVIVAL, written by Rona Munro. Originally planned as the last regular TV serial novelisation, SURVIVAL is, due to late manuscripts and Spring's reshuffle at WH Allen, the pre-penultimate book. Even so, Editor Peter Darvill-Evan uses this final televised adaptation to confirm the wind-down of the 17-year-old Target label and its replacement next year by a series of new **Doctor Who** fiction titles, *The New Adventures*.
- Two more monochrome serials are released by BBC Video on VHS cassette, THE DOMINATORS and THE WEB PLANET. Although advertised as unedited a fuss erupts when fans realise episode six of THE WEB PLANET has nearly a minute missing from the very end of the story. David Jackson confesses the mistake was due to an incorrect master being selected for the video transfer.
- Coast-to-Coast registers a change of company name. From now on its name will be Green Light, an omen, they hope, of the **Doctor Who** film's future



This weekend, we're showing all seven Doctor Whos.
On Saturday 22nd and Sunday 23rd September, we'll be showing over 30 hours of 'Doctor Who'.
From 9.00am right through to the early hours, on both Saturday and Sunday.
Classic 'Doctor Who' stories will be shown, as well as rare individual episodes not seen since the 60s and 70s. Including 'The Web of Fear' and 'The Abominable Snowmen.'
There'll also be 'Doctor Who' films, documentaries interviews and guests.
Which of course means non-stop entertainment from those old favourites the Daleks.
Mind you, after 33½ hours of 'Doctor Who' who'll be surrendering first, them or you?
For the full picture on BSB 5 Channel TV phone us free on 0800 800 200.
BSB
5 CHANNEL TV

Saturday 22/Sunday 23 September

The biggest ever TV celebration of **Doctor Who** commences at 9:00 AM Saturday as presenters Debbie Flint, Shyama Perera and John Nathan-Turner introduce nearly 30 hours of continual programming on BSB's Galaxy Channel. Ten whole serials, two Yeti episodes, both AARU feature films and two **Doctor Who** documentaries from the archives are broadcast back to back, interspersed with celebrity interviews and special features. The weekend is a big success but not without the odd technical glitch. INSIDE THE SPACESHIP gets an extra unscheduled repeat on Sunday night after BSB learns, too late, that it broadcast Saturday's episodes in the wrong order.

OCTOBER

- First publication in paperback of THE CURSE OF FENRIC, written by Ian Briggs.
- Peter Cregeen breaks his silence but only to admit there are just two companies left in the running now to make new **Doctor Who** adventures for television. He goes on to state that, due to the complexity of negotiations, no outcome is likely until late 1991 at the earliest.

Saturday 6/ Sunday 7 October

The first of two major conventions this month takes place in Liverpool as Nebula 90 takes over the Adelphi Hotel. Guests in attendance include Peter Davison (present this time), Nicholas Courtney, Nicola Bryant, Sophie Aldred and many of the cast and technical crew from THE CURSE OF FENRIC.

Sunday 7 October

Doctor Who's opening episode AN UNEARTHLY CHILD is aired again on the Galaxy Channel. Billed as '**Doctor Who** from the start', BSB is promising to air every surviving episode of **Doctor Who**, week by week and in their original transmission order. It seems almost too good to be true…

Friday 19/Sunday 21 October

The biggest **Doctor Who** convention of the year is PanoptiCon, staged for the first of many years in the Leofric Hotel, Coventry. This hotel has recently undergone a massive refit but not all of the work has been completed. There are carpets still being laid, rooms being kitted out with furniture and a lot of snagging problems with hot water systems. The guest line up is first rate, however, with Jon Pertwee, Mary Tamm, Wendy Padbury, Nicholas Courtney, Sophie Aldred, John Nathan-Turner, Sylvester McCoy, John Leeson, Alan Wareing, Ian Hogg, Marc Platt and Mark Ayres all helping audiences forget the infrastructure problems.

Tuesday 30 October

Several newspapers carry stories of a planned 'Day of Action' on 30 November, which aims to jam BBC switchboards with phone-calls protesting at the lack of progress getting a new series into production. The campaign was first paraded during the PanoptiCon weekend when flyers were handed out listing direct phoneline numbers to all key executives at TV Centre.

NOVEMBER

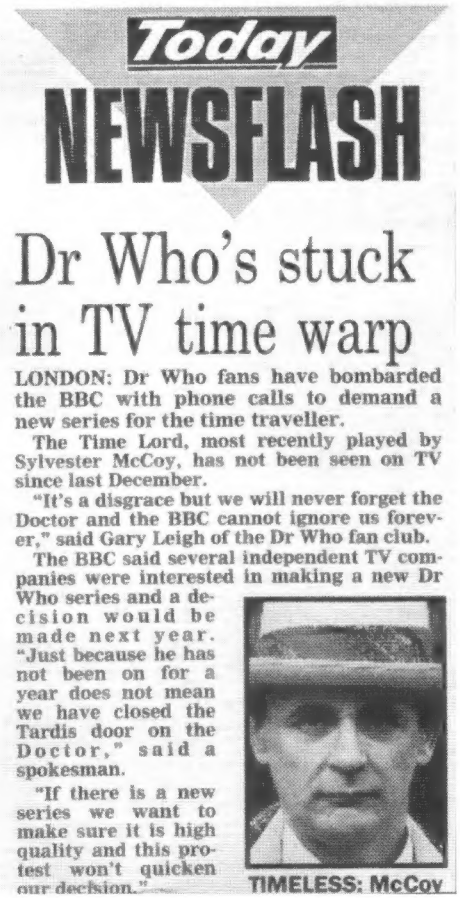
- Publication in paperback of the much-delayed BATTLEFIELD novelisation, written by Ben Aaronovitch, is indefinitely delayed after the author confesses he is a long way behind on the manuscript. After a period of consultation and agreement the task of writing the book is reassigned to Aaronovitch's Season 26 co-writer, Marc Platt. The paperback is rescheduled for 1991.

Saturday 3/Sunday 4 November

Events at the final convention of the year, *Exospace* in Exeter, are overshadowed by breaking news that Sky TV has bought out its rival, BSB. Described as a merger by Sky, the Press correctly identifies it as a takeover that will eventually see the smaller company disappear. Convention guests Deborah Watling, Jacqueline Pearce and writer Ian Stuart Black provide some distractions from the sombre mood.

Sunday 4 November

The Longleat **Doctor Who** exhibition opens for its last day of the 1990 season. The event is still popular despite an absence of any repeats on BBC terrestrial channels.


Today
NEWSFLASH
Dr Who's stuck in TV time warp
LONDON: Dr Who fans have bombarded the BBC with phone calls to demand a new series for the time traveller.
The Time Lord, most recently played by Sylvester McCoy, has not been seen on TV since last December.
"It's a disgrace but we will never forget the Doctor and the BBC cannot ignore us forever," said Gary Leigh of the Dr Who fan club.
The BBC said several independent TV companies were interested in making a new Dr Who series and a decision would be made next year.
"Just because he has not been on for a year does not mean we have closed the Tardis door on the Doctor," said a spokesman.
"If there is a new series we want to make sure it is high quality and this protest won't quicken our decision."
TIMELESS: McCoy

Saturday 17 November
Jon Pertwee, John Nathan-Turner and Jeremy Bentham take part in a day of lectures, presentations and discussion panels about **Doctor Who** at Wakefield College in Yorkshire.

Wednesday 21 November
The schools programme SEARCH OUT SPACE, featuring the seventh Doctor, Ace and K-9, recorded earlier this year, is broadcast on BBC2.

Friday 30 November
The 'Day of Action' protest takes place with conflicting accounts emerging of its success. The BBC claims only a few hundred phone-calls were received rather than the thousands that were threatened. Protesters assert, however, that lines were jammed for most of the day, at a time when a mobile phone alternative was still some years ahead.

DECEMBER

- Green Light Producer Peter Litten indicates that the **Doctor Who** movie, *Last of the Time Lords* will finally go into pre-production during May 1991. Litten does not give away the identity of their screen Doctor, but Press reports suggest **Blade Runner** actor Rutger Hauer is in line for the role.

Saturday 1 December
BSB broadcasts its final episode of **Doctor Who**, part 4 of THE DALEKS, THE AMBUSH. BSB's new owners, Sky, have no contractual agreements in place to broadcast **Doctor Who**, and unions such as Equity refuse to grant them the same low-fee arrangements they accorded BSB.

Monday 24 December
Christmas Eve, and Radio 5 gets into the festive spirit by airing an episode of its **Cult Heroes** documentary series devoted to **Doctor Who**. Billed as covering the entire **Who** phenomenon, most of the clips are from the 60s and 70s era of the programme, with just one 38 second extract from THE TWIN DILEMMA acknowledging the programme in the 1980s. This half-hour special is repeated three nights later...

Dish of the Day

BSB's **Doctor Who** weekend was a mould-breaking salute to one programme, with the new kid on the broadcasting block keeping the show's flag flying while elsewhere it was being neatly folded and tucked away. But how did the extravaganza come about? And what did the future hold? John Bowman takes a look back...

"IT'S THE FIRST TIME ANYTHING LIKE THIS HAS ever been done on British television, just a celebration of one particular programme . . . We think it's going to be a huge success. Fingers crossed!"

Talking in September 1990 specifically about fledgling satellite broadcaster BSB's forthcoming **Doctor Who** weekend, Vicky Thomas, spokeswoman for its entertainment channel, Galaxy, also seemed to unwittingly sum up the heady optimism and enthusiasm at the sole, government-licensed, extra-terrestrial competitor to Rupert Murdoch's Sky Television.

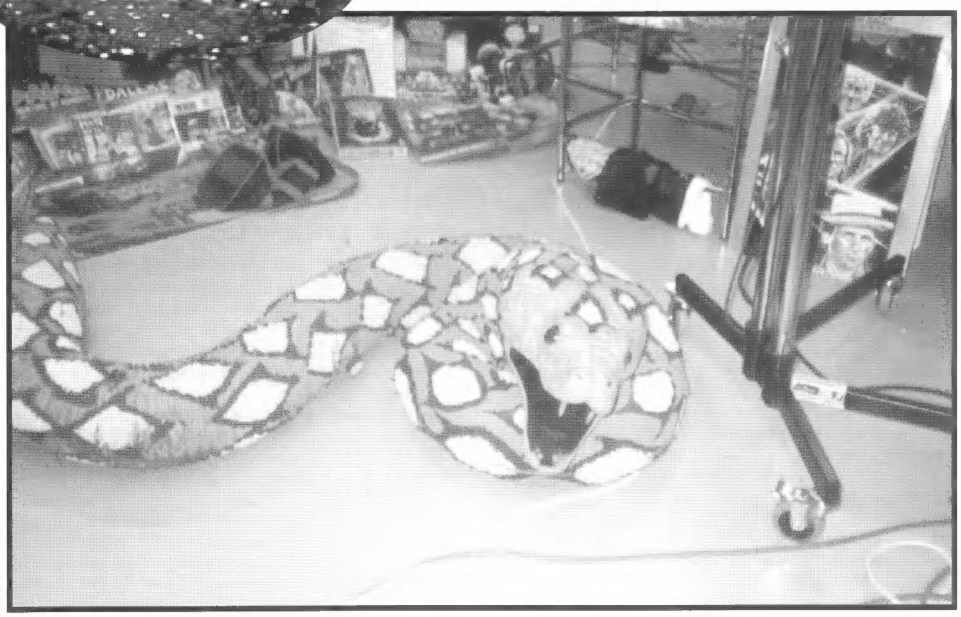
BSB (British Satellite Broadcasting) had arisen out of the allocation of five DBS (Direct Broadcast by Satellite) channels to the UK by the World Administrative Radio Conference in 1977. Launched on 25 March 1990 via cable, followed swiftly by a direct-to-home satellite service on 29 April, the provider utilised the high-quality DMAC transmission format, superior to the PAL standard used by Sky (launched via cable in January 1984, expanding in February 1989 with satellite), and BSB's presence, based at impressive, purpose-built studios in Marco Polo House, Queenstown Road, London, just south of Chelsea Bridge, helped usher in a brave new era of broadcasting at a time when **Doctor Who**'s future was not so bright.

After 26 years, the BBC had ceased making and broadcasting new **Doctor Who** stories, and was displaying little inclination to resume production. However, interest in its past glories was still high outside TV Centre. **Doctor Who**'s ability to pull in audiences had been readily acknowledged by BSB, which astutely included the programme as part of its "oldies but goldies" scheduling for Galaxy, a deal having been struck to show TV classics from the BBC archives. Starved of fresh material, fans were – not surprisingly – highly delighted that they could at least revel in the programme's heritage, especially when it seemed that BSB would be airing every extant episode.

As the repeats progressed, however, disquiet arose when BSB elected to skip certain stories. To its credit BSB recognised its mistake and took rapid steps to redress the balance, with the announcement that Galaxy would be devoting a whole weekend – 22-23 September 1990 – to **Doctor Who**, showing various episodes and featuring a host of luminaries, including Waris Hussein, Sylvester McCoy, Elisabeth Sladen, Carole Ann Ford and Wendy Padbury. It was an unprecedented move. The show that had already been such a TV pioneer was about to do it again.

"It is a reaction to what people have written in and said that they want," said Thomas, interviewed a fortnight before the spectacular. "It's the brainchild of John Gau, the director of programming, and they wanted a whole bonanza of **Doctor Who**, so this is it, we hope. But invariably you can never please everybody all the time, and of course now that we've said OK we're doing this, this is the first weekend that we've planned, we'll be doing more, they're still saying, "Well, you know, you've got to put more into it"! I mean, we're running from nine in the morning until half past two on the Saturday, and nine in the morning until half past midnight on the Sunday, but they still would like a bit more."

Thomas was quite open about the change in policy on screening old episodes. "We bought the rights to show every-



© Jon Preddle

thing from the very beginning, and what we did, in our ignorance I suppose, is choose the best storylines to be put out, so that rather than getting something like five years' worth of black and white episodes, we'd move into colour much quicker. But in fact all the fans have written in and said "No, no, no, we actually do want you to show us everything right from the beginning", which is what we are going to be doing come October.

"So, up to now we have been screening what we considered to be the best of the William Hartnells, but as from October we are going back to the very beginning and screening absolutely everything in chronological order and in the correct sequence."

As for the stories where there were gaps, this did not present a problem as far as BSB was concerned. "I think in the normal run of things we'll be concentrating on complete stories, but we will be doing more of these special seasons, whether they're weekends, or months, or weeks, or whatever, and we will show the single surviving episodes in those special seasons." Even Pertwee stories that comprised monochrome and colour episodes, or existed purely in monochrome? "If it's a complete storyline then we'll show it," was the succinct, positive declaration.

Lamenting the number of missing episodes, Thomas added: "But there are the most extraordinary stories about where it's been discovered and how they've got some stuff back. Jon Pertwee did some interviews for us to promote the weekend and he was saying they found storylines in cans marked **Panorama** and in cans stuffed behind something like an altar in a small church in Bolivia or somewhere bizarre like that. They've popped up from the most extraordinary places." Quizzed about the financial terms of the agreement that allowed BSB to dip into the BBC archives, Thomas was unsure. "I don't know," she laughed. "It was a deal that the BBC were allowed to sell us archive material, classic stuff like **Porridge**, **Steptoe and Son**, **Dad's Army**, **Doctor Who**, **Grange Hill**, whatever. But we had to commit exactly the same amount of money to new products, so Equity arranged with the BBC to waive the residuals on behalf of their members providing we, BSB, spent the same amount of money on new programmes which would benefit their current members. I don't know how much it was."

Potential audience figures for BSB sounded promising. "We're saying we have a million viewers but actually we've sold just short of 70,000 kits, so direct-to-home it's about 67,000 homes. We're also licensed for carriage in, I think it's 440,000 homes via cable, so it gives us around half a million homes, and they tend to work the statistics out at there being two people per home type of thing, so it gives us a million viewers."

Thomas was in no doubt that the **Doctor Who** weekend would be an unqualified success. "It's being followed rapidly by a comedy weekend which, in fact, immediately follows it – 29th/30th September. Certainly, it's the first time anything like this has ever been done on British television, just a celebration of one particular programme, and it's already had quite a good response, bar, of course, the fans writing in and saying "We also want you to show this". They'd like it to run for the full 48 hours, but we also have to remember the new audience that we've got, so, yes, we think it's going to be a huge success. Fingers crossed!"

Sylvester McCoy was similarly enthusiastic. "I think it's a wonderful idea really," he said, during the hectic schedule of pre-filming the star interviews, "because I know in America where they put **Doctor Who** out like this it gets a very good following and it stimulates interest in the programme. "I'm not an avid **Doctor Who** viewing fan myself, but I'd be interested to watch because I have memories and think, "Oh, I'd like to see that one again", so it's great they're doing it. The BBC should have done it years ago. They're sat on all this stuff. They could have been putting it out. Crazy! Thank goodness BSB are doing it."

At the time, McCoy was as much in the dark over the future of the programme as was everybody else. It was still very early days as far as the hiatus was concerned. He did, however, suggest how things might go – and pointed out that some fans may, ironically, have helped spell the end for the programme.

"I think it could well carry on forever. It just needs the right kind of people to run it. When *Star Wars* arrived, naturally there was a sudden comparison made between the Squeezy bottles we'd borrowed from **Blue Peter** and the multi-million-dollar spaceships that they'd actually got from NASA, or wherever it was. So I think that was a bit of a problem at first, but then I know that the attraction for a lot of fans, especially American fans, is that slight feeling of the possibility they could do it, and I'm sure it's the same for British fans as well. It also doesn't make it so distanced from you. The stories generally are well-written, and the characters have got more depth than a lot of other science-fiction programmes.

"It seemed to lose its way more because I think the BBC hierarchy kind of lost interest in it. Naturally, they've got hundreds and hundreds of different types of programmes and things to do, and so they kind of went off the boil with it. Also, they were put under a terrible pressure from fans. The heads of departments at the BBC, who had lots of other series and serials to worry about, were suddenly being besieged by fans about **Doctor Who**, and I think some of the controllers and things like that got fed up with **Doctor Who** because of the pressure they were under from the fans. If the fans perhaps had left them alone…Not all the fans, naturally, because they all didn't do it but certain fans did. So this turned the people at the BBC who run it against the programme, so they lost interest that way.

"If **Doctor Who** is to continue, it needs to be run pretty much with an eye to the fact that there is this vast fan club out there, and that it's got to somehow take that into account. It needs someone who can take on the responsibility for not the programme as such but what happens after it's gone out, the various fans, and response, and all that stuff."

Theatre work would be taking up McCoy's professional time for the near-future, but he did not rule out a return to the programme, although he had mixed feelings. "I would and I wouldn't [like to carry on]. If it doesn't happen because, you know, the Producer's left and there's a new Producer, presumably when they get one, whether it be independent or internal at the BBC, he or she or it might want to make their mark on it. And it's perfectly understandable that they will, so they might not ask me. And if that's so, well, that's the fate, that's all right. I've had three jolly good years doing it. It's not too long and I'd be quite happy to go on and do other things, but if they ask, I might well consider it as well, you know, just to bridge it over into the next generation of Producer, keep the continuity." And if he were asked back purely for a regeneration scene – no doubt to avoid repeating the rather clumsy-looking doubling-up when he took over from Colin Baker? "Oh yes, I'd do that. I see no reason why not. I always thought that that was part of the role anyway. If there's going to be a regeneration scene it'd be quite fun to do that."

> **"If Doctor Who is to continue, it needs to be run pretty much with an eye to the fact that there is this vast fan club out there, and that it's got to take that into account"**

Prescient words indeed. Meanwhile, the bright star that was BSB would soon burn out – or rather, be consumed. Both it and Sky had been haemorrhaging money badly, and less than six weeks after the **Doctor Who** weekend BSB and Sky would suddenly "merge" to become British Sky Broadcasting (BSkyB). It was, in fact, a take-over by Sky, and one that constituted a flagrant breach of BSB's contract, since permission had not been granted by the commercial television regulator, the Independent Broadcasting Authority.

Doctor Who repeats would continue, of course, and theme nights would become commonplace on TV in Britain, but they would, arguably, never be as grand, stylish, thoughtfully put together, or extensive as BSB's marathon two-day tribute.

THOSE WERE THE WILDERNESS YEARS THAT WERE

1991

JANUARY

- *Doctor Who Magazine* dispenses with the Sylvester McCoy **Doctor Who** emblem on its cover page and returns to using the series' most recognised device, the diamond logo created in 1973 by Bernard Lodge.

FEBRUARY

- BBC Enterprises releases two more **Doctor Who** stories in episode format. THE KROTONS and THE CURSE OF FENRIC. The latter is a much-anticipated release. Aided by John Nathan-Turner and music composer Mark Ayres, BBC Video has managed to acquire many of the source tapes from this story, re-editing them to add back in an additional twelve minutes of action that was never seen by TV audiences. BBC Video is able to recover its outlay within a fortnight as THE CURSE OF FENRIC chalks up an impressive sale of 12,000 units during its first weeks on sale.

Tuesday 12 February

Jon Pertwee and Sylvester McCoy record linking narration for a new venture BBC Enterprises is planning in collaboration with John Nathan-Turner. Under a project heading of *The Years Tapes*, these VHS releases will feature collections of episodes from the series where a complete serial does not exist. The pilot releases are due out in June.

MARCH

Wednesday 27 March

Press coverage is extensive for a second auction of costumes and props from **Doctor Who** due to be staged by Bonhams in May. Both the BBC and Bonhams were pleased by the amounts paid during a similar auction held last year. The costumes are not all 100% authentic however. A few, like the SV7 outfit, feature some replica components. A lavish catalogue will accompany the one-day event.

Saturday 30/Sunday 31 March

The first ManoptiCon convention is held at the Piccadilly Hotel in Manchester. Promoted as a rival to DWAS PanoptiCon events, this first outing boasts an impressive line-up, including Jon Pertwee, Colin Baker, Elisabeth Sladen, Sophie Aldred, Sarah Sutton, Deborah Watling, Nicholas Courtney and, making her first ever convention appearance, Jackie Lane, the alter ego of Dodo Chaplet.

APRIL

- Two more stories are released by BBC Video on VHS cassette, THE CITY OF DEATH and PLANET OF THE SPIDERS, the latter a double-cassette package. The covers for both are paintings by Andrew Skilleter.

Friday 5 April

Doctor Who is discussed on a Radio 2 arts programme.

MAY

Saturday 11 May

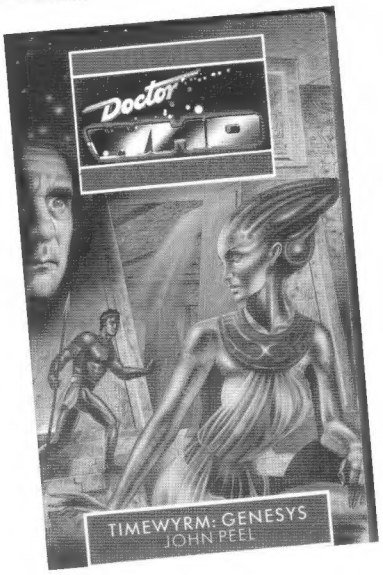
Bonhams stages its second and biggest auction of **Doctor Who** items. Trailed by an extensive media and advertising campaign, and with a lavishly printed catalogue, the event is a huge crowd puller. Monitors are switched through to the main hall so that visitors unable to gain access to a packed dealing room can watch proceedings unfold. Highlights of the day are two BBC Daleks, sold for £6,400 and £6,800. Other items, such as Silurians, Sea Devils and the composite SV7

Daily Telegraph

costume sell for hundreds of pounds apiece, and in all the day's trading brings in just over £55,000. The BBC takes the lion's share of this money, pledging to put it towards programme making, and a third event is hastily scheduled for August.

JUNE

- As well as ROBOT BBC Video launches its first two compilation presentations devised by John Nathan-Turner. *The Hartnell Years* and *The Troughton Years* single cassettes contain three episodes apiece with linking narration and some special features introduced by one of the Doctor actors. Sylvester McCoy introduces THE CRUSADE/3, THE CELESTIAL TOYMAKER/4 and **Doctor Who**'s unscreened pilot episode, while Jon Pertwee hosts THE ABOMINABLE SNOWMEN/2, THE ENEMY OF THE WORLD/3 and THE SPACE PIRATES/2.
- With a new look and a new publishing label Virgin Publishing steps back into the **Doctor Who** arena with the first of a new series of paperback novels. Priced at £3.50, *Timewyrm: Genesis* is the first of a four-part set of new adventures for the seventh Doctor and Ace, taking up, allegedly, from where events in SURVIVAL left them. Appropriately Sophie Aldred has penned the foreword and Andrew Skilleter is the cover artist. New titles in the range are promised at a rate of one every two months.



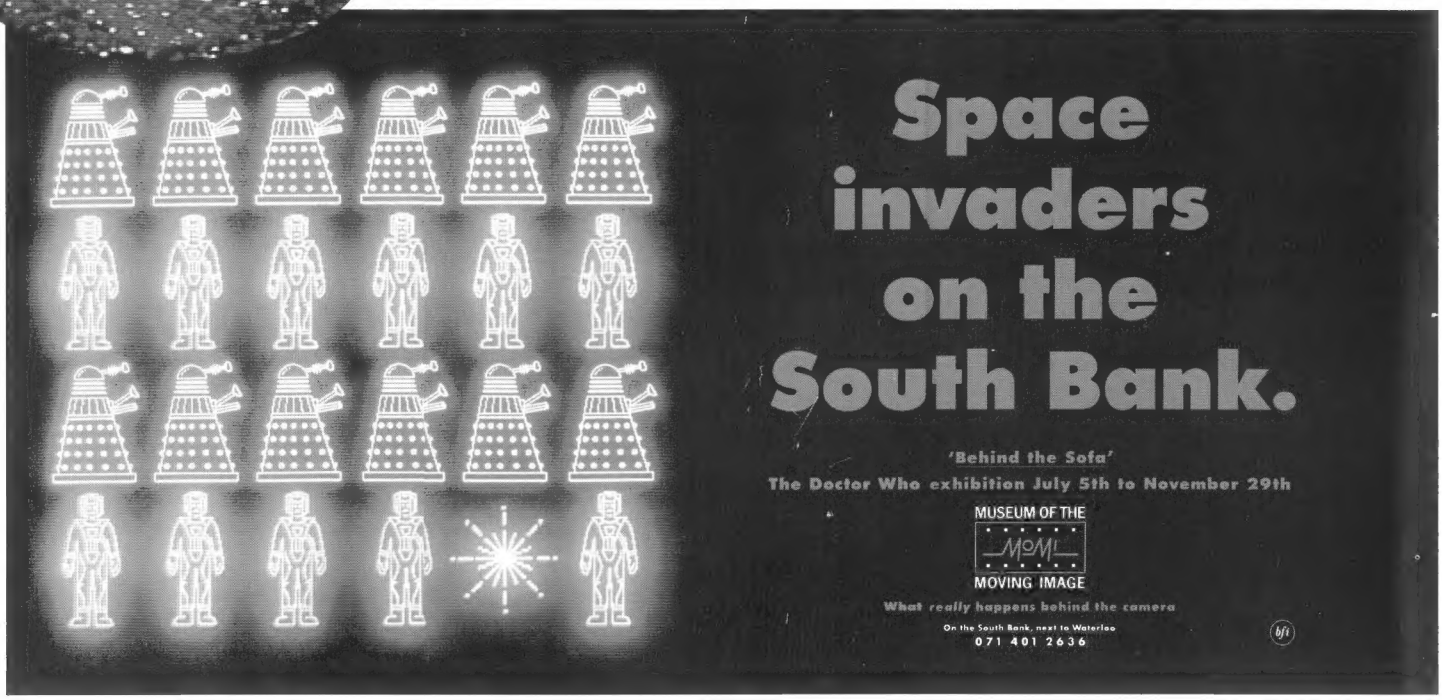
- After many years of service to writers, researchers and BBC Producers, the corporation's Script Unit in Western Avenue finally shuts its doors to visitors and prepares to disband. The future of this archive's store of scripts is far from decided though. The British Film Institute and the National Film Archive are keen to take some, such as an original 1946 script for **The Time Machine**, but unless a new home as comprehensively sized as the Acton warehouse can be found, these historical treasures will be shredded and destroyed.

Thursday 27 June

Following a short period of illness film Producer Milton Subotsky passes away at his home in Dulwich, London. A native New Yorker, Subotsky achieved fame and fortune by reinventing the horror movie anthology concept with his partner Max J Rosenberg during the Fifties, Sixties and Seventies. As well as such portmanteau movies Subotsky developed many treatments based on popular TV series and cult phenomena – among them the two Dalek movies of 1965 and 1966 which starred Peter Cushing as **Doctor Who**. He was rumoured to have rights to make a third **Doctor Who** film.

JULY

- First publication in paperback of the much-delayed BATTLEFIELD novelisation. After some fraught wranglings between Peter Darvill-Evans and the serial's writer, Ben Aaronovitch, over manuscript delivery dates, the author reluctantly concluded he had neither the time nor the inclination to do the kind of job on the book he felt it deserved. Late last year Marc Platt was invited to pen the adaptation instead, and it is his work that is published this month.
- For the first time since Colin Baker's era on TV, a **Doctor Who** annual appears in bookshops. With a look and feel very similar to the old World Distributors annuals, this Nineties reinvention, titled *The **Doctor Who** Yearbook*, is a product from Marvel Comics, edited by John Freeman and priced at £4.50. The 64 full colour pages are a mixture of feature articles, comic strips and short stories, lavishly illustrated with photographs and new artwork. Sales are good and further volumes are promised in future years.
- TV and film writer Don Houghton passes away. Although he only appeared at one **Doctor Who** con-


Space invaders on the South Bank.
'Behind the Sofa'
The Doctor Who exhibition July 5th to November 29th
MUSEUM OF THE
MOMI
MOVING IMAGE
What really happens behind the camera
On the South Bank, next to Waterloo
071 401 2636
bfi

vention in the early Eighties, Houghton is remembered by many cult media fans for scripts written for Hammer Films and ITC adventure series as well as his two **Doctor Who** serials, INFERNO and THE MIND OF EVIL.

- A screened episode of Alan Bleasdale's hard-hitting drama **G.B.H.** features Robert Lindsay's character suddenly finding himself surrounded by costumed fans attending a **Doctor Who** convention at the Adelphi Hotel, Liverpool. Filmed earlier this year the convention was specially mocked up for the programme, although it did feature a cast of invited fans, with authentic costumes, as extras. The Dalek costume, that deliberately had to look tacky, was specially made for the series, which was produced by Verity Lambert.

Thursday 4 July

Journalists and photographers pack into the Museum of the Moving Image on London's South Bank arts complex for the Press launch of its *Behind the Sofa* **Doctor Who** exhibition. Encouraged by a smaller show staged at the London Dungeon a few years back, this British Film Institute-funded successor has been a year in the planning and will see the greatest collection of **Doctor Who** props, costumes and sets ever assembled under one roof. With a grand opening just two days away many London street billboards already have posters up featuring a giant sink-plunger and a caption underneath asking, "Is this the most feared weapon in the Universe?"

South Bank gets new dimension

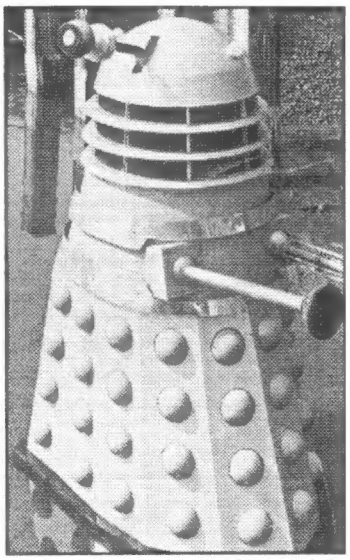
WITH temperatures predicted to soar into the 90s this weekend where better to beat the heat than in a full-scale Time And Relative Dimensions In Space (aka Tardis). Joined by our friends the Daleks we will be setting off to the Museum of the Moving Image to partake in a futuristic walk courtesy of the Dr Who exhibition.

First broadcast the night after JFK was shot, back in 1963, Dr Who has since spawned its own industry, including the highly informed Doctor Who Appreciation Society, T-shirts, toys and, best of all, friendly hats with Dalek exterminators to wave at passersby.

The exhibition, which starts today and runs until the end of the year, includes a full-scale Tardis, a make-up and special-effects unit and a monster display, with Silurians, K9 the dog, Cybermen, Ice Warriors, and Sea Devils. — JJ

● *Dr Who exhibition starts today. Tickets are £4.95 adult, £3.50 child, and £15 for families comprising two adults and four children. Price includes entrance to the MOMI complex as a whole. MOMI, South Bank, SE1.*

DAILY MAIL



Trip to the South Bank: a Dalek down river

Saturday 6/Sunday 7 July

MOMI officially opens the doors of its *Behind the Sofa* exhibition to the public. For this opening weekend the BFI and John Nathan-Turner have booked a series of lectures and presentations about **Doctor Who** given by actors and technicians that have worked on the programme. Effects wizards like Jack Kine, Bernard Wilkie and Mat Irvine alternate with Costume Designers (June Hudson), Directors (Fiona Cumming) and actors past and present (Sophie Aldred and Nicholas Courtney among many others) for two days of special events in a packed-out MOMI Theatre. The launch weekend is a major success, but no-one has any inkling of just how successful the main exhibition will be…

AUGUST

- BBC Video adds to its rapidly expanding catalogue of **Doctor Who** titles with two more releases, THE MASQUE OF MANDRAGORA and the long awaited fan favourite, THE THREE DOCTORS.
- Replying to correspondence from ***Doctor Who Magazine***, seeking clarification over the much anticipated announcement about the show's future, Peter Cregeen's office confirms there will be "No new Who" during 1991 or 1992.

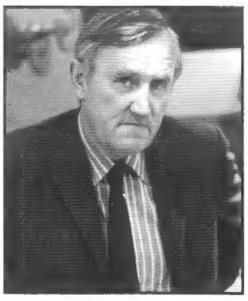
Saturday 3 August

Tom Baker makes a rare public appearance at Forbidden Planet shop to sign autographs and promote Reel Time Films' video documentary, *Just Who on Earth is Tom Baker*.

Sunday 11 August

The News of the World lambastes **Doctor Who** for becoming "Too blue". Reporter Ian Brandes takes Sylvester McCoy to task for agreeing to appear stark naked in the play, *Having a Ball* at the Liverpool Playhouse, while simultaneously slamming John Peel's *TimeWyrm: Genesis* book for excessive levels of sexual content. The article is backed up with a photograph of McCoy naked on stage, with only an added Dalek graphic covering any source of embarrassment.

Friday 23 August



News breaks of the death of Innes Lloyd, aged 66. Labelled "one of the most respected producers of BBC television drama" his period at the helm of **Doctor Who** in the mid-Sixties is covered in many of the tributes to his long and distinguished career. Newspaper obituaries the following day are led by the likes of writers Don Shaw and Alan Bennett.

Monday 26 August

BBC2 devotes the bulk of its Bank holiday programming to a look-back at programmes and films made at Lime Grove

Studios in West London. As part of its streamlining process the corporation has closed and sold off this legendary studio complex, which is now scheduled to be demolished. Among the programmes BBC2 has chosen to screen this night are episodes of **Dixon of Dock Green, Quatermass II, The Grove Family** (featuring actor-turned-Producer Peter Bryant) and the pilot episode of **Doctor Who**.

Friday 30 August
Compounding the losses of Innes Lloyd and BBC Lime Grove, Friday brings news of the death of Gerry Davis at his home in California. Resident in the States since the late Seventies Davis had made many appearances at **Doctor Who** conventions on both sides of the Atlantic, and was a personal friend of fellow ex-pat writer Terry Nation. Interviewed about his main contribution to **Doctor Who** mythology, creating the Cybermen, he frequently bemoaned the destruction of his favourite serial, THE TOMB OF THE CYBERMEN.

SEPTEMBER

- First publication in paperback of *The Pescatons*, written by Victor Pemberton and adapted from the storyline he wrote for Tom Baker and Elisabeth Sladen's characters in 1975. ***Doctor Who** and the Pescatons* was first released as a vinyl recording by Decca on its spoken-word label, Argo, in 1976.
- Silva Screen releases a CD of music from THE CURSE OF FENRIC, composed and arranged by Mark Ayres.
- Aided by recent discoveries of good quality audio recordings of Hartnell and Troughton episodes in private hands, BBC Enterprises announces it intends releasing the programme's 'lost serials' on cassette. Billed as the 'BBC Audio Collection' these releases will feature complete and unedited **Doctor Who** serials with linking voice-overs scripted by Eric Saward.

Saturday 14 September
The Independent newspaper reports how a group of fans intends taking the BBC to court for failing to make a new series of **Doctor Who**. The legal firm supporting this scheme, Entertainment Law Associates, aims to force a judicial review of the BBC's responsibility to make programmes on behalf of its 'shareholders' – "to prove that there is a fiduciary relationship, a trust, between the BBC and its licence payers. . .and is therefore responsible to the public for the best use of those monies". Fundraising to support this challenge will be achieved via a raffle of props from the series, and publicised through the pro-zine *Dream-Watch Bulletin*.

Saturday 14/Sunday 15 September
The Liverpool convention, Nebula, broadens its horizons by celebrating two BBC s/f series at its annual gathering of fans. Representing **Doctor Who** are guests Sylvester McCoy, Sophie Aldred, Mary Tamm, Nicholas Courtney, Frazer Hines, David Banks and John Nathan-Turner. Paul Darrow and Michael Keating are there to bang drums on behalf of **Blake's Seven**.

"Mr MAXWELL!...DID YOU ISSUE A WRIT TO THE DOCTOR WHO GIRL?"

OCTOBER

- BBC Video unleashes three more tales from the Hinchcliffe era – THE SONTARAN EXPERIMENT and GENESIS OF THE DALEKS together in one double cassette pack, with a separate release of THE DEADLY ASSASSIN.
- The first hardback **Doctor Who** book from Virgin Publishing since its total assimilation of W.H.Allen emerges as *The Gallifrey Chronicles* by John Peel is published. The book's layout is designed by Mark Stammers who will later go on to create a distinctive look for the *Sixties, Seventies* and *Eighties* **Doctor Who** reference books.

Saturday 5/ Sunday 6 October
Not to be outdone by their Liverpool cousins, DWAS stages a big-name convention back in Coventry at the Leofric Hotel. Sharing the limelight this time are Jon Pertwee, Colin Baker and Sylvester McCoy, with backup from Jennie Linden, Nicholas Courtney, Deborah Watling, Sophie Aldred, Nicola Bryant, Nabil Shaban, James Bree and John Nathan-Turner.

Monday 14 October
Members of the **Save Doctor Who** committee of fans gather at the offices of Entertainment Law Associates in Kensal Green to plan the fundraising raffle. Nearly 36 items are being donated, including an original 1960s Cybermen helmet.

Thursday 24 October
Most of the newspapers carry the story of former **Doctor Who** companion, Janet Fielding, who has, allegedly, 'shopped' her current husband to the British intelligence services for involvement in illegal arms sales to the middle east.

Saturday 26/Sunday 27 October
Exospace stages another well-attended event down in Devon, attended by Deborah Watling, Nicholas Courtney, James Bree, Julian Glover, John Leeson, John Woodnutt and Terrance Dicks. There is some good news for fans from Editor John Freeman who confirms that Marvel will be launching a new ***Doctor Who Magazine*** next year, the ***Doctor Who** Classic Comics*.

NOVEMBER

Saturday 2/Sunday 3 November
Another weekend of **Doctor Who** lectures and presentations takes place at the MOMI in support of its *Behind the Sofa* exhibition. Jon Pertwee, Elisabeth Sladen, Nicola Bryant are the key 'stars', backed up by Tony Selby, Costumer Designer Ken Trew and Set Designer Barry Newbery, with John Nathan-Turner once more acting as compere. Again the show is a sell-out.

Saturday 23/Sunday 24 November
The day and the date of **Doctor Who**'s anniversary is marked by appearances from Jon Pertwee, Nicholas Courtney, Jack and Deborah Watling, John Leeson, David Banks, Peter Miles and Michael Wisher at the Space Mountain Convention at the Shepperton Moat House Hotel. Despite this turnout of guests, audience numbers are very small. As Jon Pertwee remarks, "My God, I've seen larger audiences in a telephone kiosk".

Friday 29/ Sunday 31 November
The USA re-enters the convention business as Her Majesty's Entertainment stages a three-day show at the Hyatt Regency Hotel in Chicago. Star guests at this mega-venue include Tom Baker, Mary Tamm, Paul Darrow and Brian Blessed.

Saturday 30 November
More than a thousand fans brave the rain to queue outside London's Café Munchen to obtain signed copies of Marvel's *UNIT Exposed* winter special. Among those autographing these hot-off-the-presses specials are Nicholas Courtney, Terrance Dicks, Paul Cornell, Alister Pearson and an up-and-coming new writer, Mark Gatiss.

DECEMBER

- Potential **Doctor Who** movie makers Green Light announce they are "closer than ever before" to getting their project off the ground. Filming in the USA is anticipated to start next year…
- Members of the BBC's **Late Show** team rendezvous at Ealing Studios sound stage A to record live-action inserts for **Doctor Who** documentary, **Resistance is Useless**. Comedian Steve Steen provides Dudley-accented voice-overs to images of a parka-clad maquette who will link clips from the series. This stylisation of a 'typical fan' helps encourage the general public to associate S/F fans with 'anoraks'.

SEXTERMINATE HIM! DR WHO'S TOO BLUE

Fans zap porno timelord

SOMEWHERE out in the galaxy, Dr Who is cowering under his scarf in sheme.

The latest sci-fi adventure of the man who never said anything naughtier than 'bias off' is soft-porn

And outraged fans are definitely not over the moon. Even the Daleks would blow a fuse. In an adults only version of the long running BBC children's classic, the time traveller meets 13-year-old prostitutes and a kinky king.

The dirty doc even makes jokes about lying down on the job in an offbeat telly farce include

EXCLUSIVE by IAN BRANDES

SHOCKER The book's cover

Hands off my Daleks, chaps

ADDICTS

★ DEADLY Daleks have caught Dr Who star Sylvester McCoy with his trousers down. The actor ditched the Tardis and his clothes to appear in a saucy stage romp called Having A Ball at the Liverpool Playhouse.

★ The comedy, written by GBH author Alan Bleasdale, is set in a voyeuristic clinic and Sylvester 47 spends most of his time running around in the all together. Goggle-eyed theatre fans reckon he's a big success in his raunchy new role.

News of the World

1992

JANUARY

- BBC Video releases a pair of first and last **Doctor Who** tapes in the form of Tom Baker's inaugural adventure, ROBOT, and Peter Davison's last, THE CAVES OF ANDROZANI. Furthermore, BBC Video announces it is bowing to pressure from cult TV fans and staggering its output of science-fiction tapes, aware that enthusiasts are forking out a lot at present for its **Doctor Who**, **Red Dwarf** and **Blake's Seven** output.

Friday 3 January

The Anorak fronted 30-minute, BBC2 documentary **Resistance is Useless** kicks off the first major season of **Doctor Who** reruns on terrestrial television since 1984. This clips-filled documentary hides a couple of surprises, including some recently rediscovered footage from part one of THE DALEKS' MASTERPLAN where Brain Cant's character, Kert Gantry, is exterminated by a Dalek. The programme is followed at 7:20 by part one of THE TIME MEDDLER. Ultimately one story from each of the Doctors will be shown in this slot.

Friday 10 January

The 'Save **Doctor Who**' campaign is hit hard when BBC senior management pulls out from fielding a representative to discuss **Doctor Who** in a televised debate for the TV feedback series, **Bite Back**. With no-one to provide any counter arguments the Producers of **Bite Back** cancel the item.

Tuesday 21 January

Adam Lee of BBC Archives confirms a week of rumours by announcing that all four episodes of THE TOMB OF THE CYBERMEN have been found intact and in pristine condition among a consignment of film prints returned from Hong Kong. Immediately plans are hatched to release the story on video some time in the Spring.

Friday 31 January

Part one of THE MIND ROBBER begins five weeks of Patrick Troughton's Doctor back on air. These reruns are being transmitted at 6:50pm every Friday, following reruns of that other popular cult TV series, **Thunderbirds**.

FEBRUARY

- Assuming the mantle of Director, John Nathan-Turner oversees a taping of Tom Baker reminiscing about the 'missing' **Doctor Who** serial SHADA. These sequences, recorded at the MOMI **Doctor Who** exhibition, will frame a reconstruction of the story planned for release later this year. Making the most of his budget Nathan-Turner also captures linking narration for the forthcoming *Tom Baker Years* tape, and footage of Nicholas Courtney recalling episodes one and four of THE INVASION for that serial's video release.

Saturday 15/Sunday 16 February

Another galaxy of **Doctor Who** luminaries descends on the MOMI auditorium for a third weekend of lectures and presentations, organised by John Nathan-Turner and his Teynham Productions company for attendees of this hugely successful exhibition. Among the speakers this time around are Tom Baker, Janet Fielding, Director Christopher Barry, Make-Up Artist Dee Baron, stuntman Stuart Fell, composer/arranger Keff McCulloch, Davros himself, Terry Molloy and superfan Andrew Beech.

MARCH

- Another brace of firsts and lasts from BBC Video as Tom Baker's final story, LOGOPOLIS comes out simultaneously with Peter Davison's debut, CASTROVALVA. A third tape, *The Pertwee Years* is another selection of single episodes, introduced by Pertwee himself. The episodes on this tape are INFERNO/7, FRONTIER IN SPACE/6 and THE DAEMONS/4. Most of the material is presented in b&w with some additional items such an unused title sequence and the Whomobile's first appearance on an episode of **Blue Peter.**
- Virgin Books strikes a deal with Terry Nation's agent that will allow David Whitaker's two serials, THE POWER OF THE DALEKS and THE EVIL OF THE DALEKS to appear as novels in 1993. A personal friendship between Terry Nation and UK-born writer John Peel has made this possible, and for these books Peel will have access to Whitaker's original, over-long draft scripts held by his first wife, June Barry.

Friday 6 March

Part one of THE SEA DEVILS begins six weeks of Jon Pertwee's Doctor back on air. After the final episode is broadcast on 10 April this repeat season takes a rest. Ratings have averaged between 2.5 and 3.0 million viewers per episode, good enough to ensure another set of repeats is selected for the autumn.

APRIL

- Silva Screen publishes two more **Doctor Who**-related CDs. The first is the original incidental music score from THE GREATEST SHOW IN THE GALAXY, composed, arranged and edited for this disc by Mark Ayres. The other recording is ***Doctor Who** and the Pescatons*, a remastered and enhanced version of Victor Pemberton's original story for the fourth Doctor and Sarah-Jane Smith that was originally released as a vinyl record in 1976.
- Toy manufacturers Dapol strike gold with their latest offering; black, silver and red 'bump-and-go' Daleks. These toys were first brought out in the Sixties and Dapol has been lucky enough to find the original moulds. The paint and colouring is identical to their Sixties counterparts and these Daleks even come in packaging that reuses the original box art.

Sunday 26 April

THE TOMB OF THE CYBERMEN gets its first public airing as the **Doctor Who** Appreciation Society organises a special screening at BAFTA's premises on Piccadilly before a packed auditorium. Frazer Hines, Victor Pemberton and Cyber-Controller actor Michael Kilgarriff are among invited guest celebrities.

MAY

- Two wholly contrasting **Doctor Who** videos are released in the first week of May. The first, backed by a high-profile marketing campaign, is THE TOMB OF THE CYBERMEN, with a cover by Alister Pearson. Copies go on sale nation-wide on Monday 4 May and within a fortnight over 25,000 units have been sold. The tape tops the video charts for several weeks and goes on to become one of the BBC's most successful sell-through titles ever. Its companion in May is Colin Baker's first story, THE TWIN DILEMMA, chosen by Woolworth's to be a tape exclusively sold in its stores. It becomes one of the lowest selling **Doctor Who** tapes of all time.
- Green Light announces it will be ready to start filming ***Doctor Who** – The Last of the Time Lords* on location in the USA this summer, just as soon as some last minute financial arrangements are settled…

Friday 1 May

A pair of **Doctor Who** events closes the week. At a small preview theatre just off Oxford Street, London THE TOMB OF THE CYBERMEN receives its Press launch, hosted by John Nathan-Turner. Guest of honour is Morris Barry, the show's Director, an interview with whom has been included on the tape by way of an introduction. The other event is the opening of a **Doctor Who** exhibition at The Needles pleasure park on the Isle of Wight, attended by Colin Baker. This exhibition is the brainchild of Lorne Martin, the former BBC Exhibitions manager who helped devise the Longleat '83 event. Now in charge of so many **Doctor Who** props since recent paring down of the corporation's storage facilities, these ventures both provide new homes for the items, and bring in revenue for the BBC.

Saturday 30/Sunday 31 May

Earlier this month the *Behind the Sofa* exhibition wound down at the MOMI to make way for new attractions. Many of the exhibits have since been assembled together to make a road-show version of the event, and first stop for this show is the Paisley Art Centre in Renfrewshire. Teynham Productions generates another batch of guest lecturers and presenters for this opening weekend, including Tom Baker, Carole Ann Ford, John Nathan-Turner, Production Manager Ian Fraser, Director Bill Sellars and Nicholas Courtney.

JUNE

- The 'Save **Doctor Who**' campaign prepares to wind down as the lucky raffle winners, drawn by Terrance Dicks and Barry Letts, are notified of their wins. The campaign raised enough money to begin litigation, but not enough to sustain it. Unused money from the campaign is distributed among charities supported by the Doctor actors.

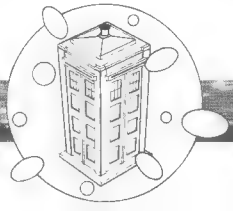
JULY

- Three more of John Nathan-Turner's special projects videos hit the stands this month. *Cybermen – The Early Years* and *Daleks – The Early Years* follow the same format as previous *Years* recordings; but with more episodes. Colin Baker presents clips plus full episodes THE MOONBASE/2 and 4, plus THE WHEEL IN SPACE/3 and 6 on the Cybermen tape. Peter Davison does similar duty on the Daleks tape, which showcases THE DALEKS/2, THE DALEKS' MASTER PLAN/5 and 10, and THE EVIL OF THE DALEKS/2.
- The most successful product of the month is SHADA, which is released as a single cassette in a double-tape box, packed with a miniature reproduction of Douglas Adams' original rehearsal script. Graphics, on-screen text and photographs replace all the missing studio footage, as does Tom Baker's accompanying narration.
- Muscling in on the hi-fi/in-car entertainment market BBC Audio unveils its pilot **Doctor Who** adventures on C-90 cassette. *The Macra Terror* has a linking script by Eric Saward, narrated by Colin Baker, while *The Evil of the Daleks* has the same but with Tom Baker adding the voice-overs. Technical quality of the tapes is good thanks to masters donated by superfans such as Richard Landen. A release of *The Tomb of the Cybermen* had also been planned, with links by Jon Pertwee recorded, but was cancelled when the video version was found.
- Yet another **Doctor Who** exhibition opens its door this month, again courtesy of Lorne Martin and Effects specialists Martin Wilkie and Ian Scoones. The Exploratory in Bristol will play host to an assembly of props and miniatures that deliberately has more of an Effects focus than its contemporaries.

AUGUST

Wednesday 26 August

Bonhams stages its final auction of fBBC costumes. The collection is a little thinner on the ground than its predecessors, with more emphasis on **Blake's Seven** and **Hitch Hiker's Guide** dressings, but bids are still in the three figure range for



items such as Tegan's white 'boob-tube' outfit, Heironymous's mask from MANDRAGORA and Ixta's cowl from THE AZTECS. The biggest sale is Jon Pertwee's GREEN DEATH outfit which cumulatively fetches over £3,000.

Saturday 29 August

More than 1,200 fans brave sweltering conditions queuing on this first day of the Bank Holiday weekend to get an autograph from Elisabeth Sladen at the Café Munchen in central London (recently retitled The Conservatory). The ever-popular actress is signing copies of the new Marvel **Doctor Who** summer extra – *The Sarah Jane Special* – as well as copies of the newly published 1982 ***Doctor Who*** *Yearbook*.

SEPTEMBER

- Already with thoughts of the Christmas market BBC Video releases the popular Peter Davison/Cybermen serial EARTHSHOCK.
- Similarly motivated, Titan Books reactivates its **Doctor Who** script range with an unusual entry, *The Masters of Luxor*. This is an unused Anthony Coburn script for what could have been the second ever **Doctor Who** serial, in place of THE DALEKS. Book Editor John McElroy was shown this surviving relic by Coburn's widow, while clearing copyright on 100,000BC, and immediately deemed it worthy of publication.
- John Nathan-Turner returns to the much-diminished **Doctor Who** display at MOMI to record further linking narration for a couple of new 'special projects' videos. Carole Ann Ford is first before the cameras, trundling out her memories of shooting THE REIGN OF TERROR. Michael Craze records something very similar for THE TENTH PLANET. At present rumours abound that a video copy of THE TENTH PLANET /4 has been found in private hands, so to be sure Craze records two versions of his narration – one on a presumption that it has been found, one that it has not.

Saturday 26/Sunday 27 September

DWAS members face a less gruelling ordeal than last year when nearly 700 of them converge on the up-and-running Leofric Hotel in Coventry for PanoptiCon. Guests invited to endure sweltering conditions include Colin Baker, Nicola Bryant, John Nathan-Turner, Terry Molloy, Philip Madoc, Ingrid Pitt, Dick Mills and 'mystery guest' Mary Tamm.

OCTOBER

- First publication in print of scripts from THE DAEMONS, published by Titan Books and edited by John McElroy
- Amarang/Comet Miniatures launches their Dalek Construction kit. Unlike an earlier such kit from 'Sevans' this is a fully injection-moulded, easy-to-assemble product that can be modified to make most versions seen on TV. Former Effects Designer Mat Irvine was a consultant on this model.
- Adam Lee of BBC Archives officially denies earlier reports that part four of THE TENTH PLANET has been recovered. A tape supposedly containing a Shibaden recording of the episode has been tested and found to be blank. The progenitor of this rumour, an individual signing himself Roger K Barrett, will later admit this was a hoax aimed at prising money from the gullible.

Saturday 24 October

Frazer Hines and Carole Ann Ford take part in signings at The Conservatory in London of two new books from David Howe, Stephen James Walker and Mark Stammers. *The Fourth Doctor Handbook* is the first of a new fact-based series of paperback from Virgin Publishing, focusing on the Tom Baker era, while ***Doctor Who*** *- The Sixties* is a lavish, coffee-table sized hardback, packed with photographs. Both books will officially be published on 4 November.

Saturday 31 October/Sunday 1 November

Carole Ann Ford goes under the spotlights again as she, Tom Baker, William Russell, Director Tim Combe and Ian Fraser take part in the latest lecture event organised by Teynham Productions. This weekend is being staged in Bristol to support the **Doctor Who** exhibition running at The Exploratory.

NOVEMBER

- BBC Video releases its last two titles of the year, MAWDRYN UNDEAD and THE AZTECS. The latter was to have been a release exclusive to Woolworths, before they discovered is was a b&w story and opted for THE TWIN DILEMMA instead.
- The last parts of the *Behind the Sofa* exhibition at MOMI are withdrawn from public display. A few items, like the Giant Robot, will stay as part of the permanent general exhibition until the museum's closure in the late Nineties.
- A **Doctor Who** computer game goes on sale. *Dalek Attack* from Alternative Software is designed to run on Amiga and Commodore 64 machines, and is even compatible with the new IBM PS2 personal computer.
- Arguably the most expensive item of commercially available **Doctor Who** merchandise goes on sale as Bally-Williams begins taking orders for **Doctor Who** pin-ball machines. Produced under licence in the USA from the world's number one pin-ball machine manufacturer, each machine is priced at £2,500, plus VAT.

Sunday 1 November

Teynham Productions is active again, this time pulling audiences into the main hall at Kent University in Canterbury for an event coinciding with the launch of **Doctor Who** on the BskyB channel, UK Gold. For the first time both Baker Doctors, Tom and Colin, are in attendance, with back-up from William Russell, Mary Tamm, Effects Designer Mat Irvine and Directors Michael Hayes and Michael Kerrigan.

Episodes of **Doctor Who** begin airing on the BskyB UK Gold channel, starting with AN UNEARTHLY CHILD/100,000 BC. Billed as covering the entire history of the series, these **Doctor Who**'s are more hotch-potch because some writers have withheld permission for their material to be aired. For now, though, UK Gold is pledging to air **Doctor Who** episodes on a daily basis.

Monday 2 November

Marvel Comics launches a companion monthly magazine to complement DWM. ***Doctor Who*** *Classic Comics* is the brainchild of Editor John Freeman, who has long dreamed of reprinting, in full colour, past **Doctor Who** strips from *TV 21, Countdown, TV Action* and *TV Comic*.

Friday 20 November

Following a break for the summer, **Doctor Who** reruns commence again on BBC2, with the Pertwee classic, THE DAEMONS. A new computerised colour matching process has enabled members of the Restoration Team to map colour information from a domestic 525-line, NTSC recording, blending it with signals from the BBC's b&w master to create a fully colourised version of this serial. **Doctor Who** is broadcast at 6:50 each Friday after episodes of that other fan-favourite, **Stingray**.

Friday 27/ Sunday 29 November

Colin Baker and Nicola Bryant fly the **Doctor Who** flag in Chicago, USA at the Visions 92 convention. Other guests at this predominantly British TV-orientated convention hail from **Blake's Seven, Robin of Sherwood** and **Red Dwarf**.

DECEMBER

- BBC Home Video Producer, David Jackson, drops loaded hints that some kind of anniversary drama will be commissioned by the Beeb's commercial arm to commemorate the programme's 30th anniversary.

1993

JANUARY

- BBC Video releases the first product in what will be a landmark year for licensed **Doctor Who** merchandising with part two of the Black Guardian trilogy, TERMINUS
- 1992 sales figures for the Virgin range of *New Adventures* novels have been so successful that the company announces it will be upping the rate of publication to one per month later this year.
- Student Gavin Fuller wins a first-round edition of the BBC's **Mastermind** by choosing **Doctor Who** as his specialist subject. Fuller later goes on to beat all other contenders, winning the coveted BBC 'Mastermind' champion title for 1993

Friday 8 January

As part of its on-going season of repeats covering all of the Doctor, BBC2 begins airing GENESIS OF THE DALEKS again. This comes as a surprise to most fans as publicity statements in recent months had indicated THE SEEDS OF DOOM would represent Tom Baker's era. Average figures of 2.25m per episode are scored.

FEBRUARY

- The release of ENLIGHTENMENT on video concludes the Black Guardian trilogy. Also released to all video outlets is THE TWIN DILEMMA which, up to now, had been a Woolworths only exclusive.

How Doctor Who was rescued from oblivion

Barry Fox

USING technology worthy of the Time Lords themselves, two video specialists working for the BBC have reconstructed a five-part series of *Doctor Who* which was thought to have been lost. The BBC intends to show the restored series in January.

The series, called "The Daemons", was first broadcast in May 1971. Unusually for the time, it contained many expensive external location scenes. The series ended with a church being blown up, and this produced a storm of letters to the *Radio Times*.

The BBC originally videotaped the series in colour, using the only professional video recorders available at the time, Ampex Quad recorders which used 2-inch (50-millimetre) tape. But in the mid-1970s, the BBC erased large numbers of Quad tapes so that they could be reused. All but one episode of "The Daemons" was wiped.

The BBC had made two copies, however. One was in colour on videotape using the American NTSC standard, so that it could be sold to North American TV stations. The American stations heavily edited the tape before transmission, to speed up the action and cut running time to make room for advertisements. The edited version was broadcast in 1977 and the tape was then wiped. The BBC's other copy was on black and white 16-millimetre film for sale to African countries which were not then broadcasting colour TV.

Ten years later, wh[illegible] had become a cult series, [illegible] only had a black and white copy of "The Daemons". By a stroke of luck, a British fan of the series met an American fan who had made a recording of the edited US transmission, using one of Sony's first Betamax home video recorders.

The British fan copied the Betamax tapes onto professional U-Matic video cassettes. The BBC got hold of these cassettes and asked James Russell, a video systems designer with the British company Rank-Cintel, and also a fan, to try to restore the series. Russell joined forces with Ralph Montagu, a graphics designer at the BBC to find a way of blending the colour, or chroma, signal from the US recording with the monochrome, or luminance, information from the film.

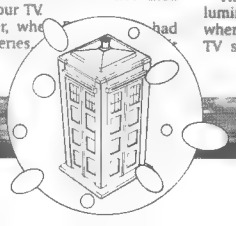
Russell and Montagu first ran the 16-millimetre film through a telecine machine, which records the luminance signal from the film onto modern Betacam videotape. Next they converted the American NTSC tape into the PAL standard used in Europe, and recorded that onto another Betacam tape. The two tapes were then run simultaneously and synchronised using digital time codes so that the colour signal from one tape could be mixed with the luminance signal from the other.

The two signals did not quite match. The luminance signal was distorted because when the series was copied by filming a TV screen the geometry of the cathode ray tube distorted the shape of the picture.

To correct for this, the restorers converted the signals into digital code and processed them using a special effects computer, the type which allows programme producers to twist TV pictures into dramatic shapes. They twisted the picture back into its correct shape, so that the colour and luminance images matched exactly.

The biggest challenge was to reconstruct sequences which had been edited out of the US version, and where only the black and white copy existed. The engineers added colour by hand with a Paintbox special effects unit, using what remained of the uncut original scene as a guide. One 20-second scene took two hours to rebuild. In all Russell and Montagu took more than 40 hours to rebuild the 125-minute series.□

Monster success: colour restored to monochrome film



Jacqueline Hill

AT THE FOOT OF A YOUNG TREE IN A LEAFY part of West London is a plaque which reads: Mrs Jacqueline Rakoff 1929 – 1993. The plaque, and the tree itself, are a poignant and personal memorial to someone much-loved from those who were closest to her.

In 1963, thirty years before her untimely death, Jacqueline Rakoff (nee Hill) took on an acting role with which her name is now forever linked and which has become a more public memorial to her life throughout the world. As school-teacher Barbara Wright, in a new television series called Doctor Who, Jacqueline Hill was the first of the principal cast of four to appear on screen, and the first to be seen entering the mysterious police telephone box in the junkyard of Totter's Lane where the teacher believed that one of her pupils was being held captive by the titular Doctor.

What Barbara Wright couldn't know was that she was embarking unwittingly on a long journey that would take her to other worlds and to other times far beyond her imagination. What Jacqueline Hill couldn't know was that a one year commitment to **Doctor Who** would extend into a second year and earn her a permanent place in the pantheon of the Doctor's companions.

Although there was limited potential for the character development of a mature school-teacher set in her ways, Jacqueline Hill brought to the role of Barbara Wright a winning combination of elegance and charm which made her always watchable. The RADA-trained actress could soar to the heights of great drama – as demonstrated with her centre-stage performance in The Aztecs – or make the best of a bad job whenever there were shortcomings in plot or dialogue. Such was her apparently relaxed and effortless acting style that it was easy for the viewer to suspend disbelief while she was on screen. A considerable skill indeed.

Fifteen years after seeing Barbara safely back home to London in 1965, and having put her career on hold to concentrate on her family, Jacqueline Hill made a brief return to **Doctor Who** in 1980 as a high priestess; the only occasion in the series' television history that an actor who'd played a regular character made a re-appearance in a different role. And yet, as Jacqueline Hill quipped at the time, at least the part of a high priestess meant that she would be nearer to God.

Long may the tree in West London continue to grow.

Gary Hopkins

Monday 1 February
Reel Time Pictures officially launches its latest **Doctor Who** video documentary, *Return to Devil's End*, reuniting Jon Pertwee, Nicholas Courtney, Richard Franklin, John Levene and Director Christopher Barry in the Wiltshire village of Aldbourne where THE DAEMONS was filmed back in 1971.

Friday 5 February
Stuntman Tip Tipping is killed when all of his parachutes fail to open during a free-fall stunt for the crime reconstruction programme, **999**. Tipping had been **Doctor Who**'s stunt co-ordinator during its last two seasons, and was a good friend of Sophie Aldred.

Thursday 18 February
More sad news for **Doctor Who** fans as the death of companion actress Jacqueline Hill is announced. As Barbara Wright she was a regular in the series during its first two seasons, and in 1980 she guest starred in MEGLOS, playing the role of Lexa. She is survived by her Director husband, Alvin Rakoff.

Friday 19 February
The **Doctor Who** repeat season reaches the Peter Davison era, rerunning his favourite serial, THE CAVES OF ANDROZANI.

Dr's Who Jon Pertwee, Colin Baker, Sylvester McCoy and Peter Davison return to the BBC screen for a 30th anniversary special

Back to the future for Dr Who's 30th birthday

Evening Standard

by NICHOLAS HELLEN
Media Correspondent

[illegible] a spe[illegible] to the [illegible]n after [illegible]r four year[illegible] the trusty [illegible]

[illegible]'s 30th anniversary has [illegible] executives at BBC Enterpris[illegible] Corporation's commercial ar[illegible] time to dust off Dr Who [illegible] and the Daleks. It has alre[illegible] for dozens of spin-off products, as [illegible]kaged videos.

The programme was axed by Michael Grade in 1986, who complained that the 4.5 million audience was too low and criticised the low-tech special effects. It made a short-lived return with Sylvester McCoy, but was criticised by fans as lacking conviction. It now [illegible] will have to update the show with the sort of special effects pioneered by Arnold Schwarzenegger's Terminator 2 film.

Some of the older Time Lords, such as 74-year-old Pertwee, might also welcome a little help to cover up the effects of the passing years.

But there may be some problems in mustering the original props, such as the hardboard Daleks, after hundreds of costumes were sold at auction.

The planned programme will be the highlight of a lavish season of anniversary celebrations for the autumn.

Pertwee has already recorded a five-part radio series to be aired on BBC Radio 5 from 27 August. He will be rejoined by his original assistant, Elisabeth Sladen. Fans drawn from the show's 110 million [illegible] will descend on Hamm[illegible] tember for a fan club [illegible]

[illegible]m Baker: Top seller

MARCH

- BBC Video brings out two **Doctor Who** titles this month, IMAGE OF THE FENDAHL and recently repeated THE DAEMONS. The recolourised master tapes seen on BBC2 last December are used for the video release.
- Also out on video this month is a single tape containing both of the Peter Cushing Dalek movies. Both films are in letterbox format for the first time, though the aspect ratio chosen is not the full Panavision size and so left and right hand sides of the image are still missing.
- Another company aware that this is **Doctor Who**'s anniversary year is Danbury Mint. Flyers in DWM advertise their newest themed chess set, based on characters and designs from the series. Figures cost £15:45p each and will be mailed to subscribers at a rate of one a month. The total cost of a full **Doctor Who** set, including board, will be around £500.

Friday 19 March
Part one of REVELATION OF THE DALEKS begins coverage of the Colin Baker era in the BBC2 repeat season.

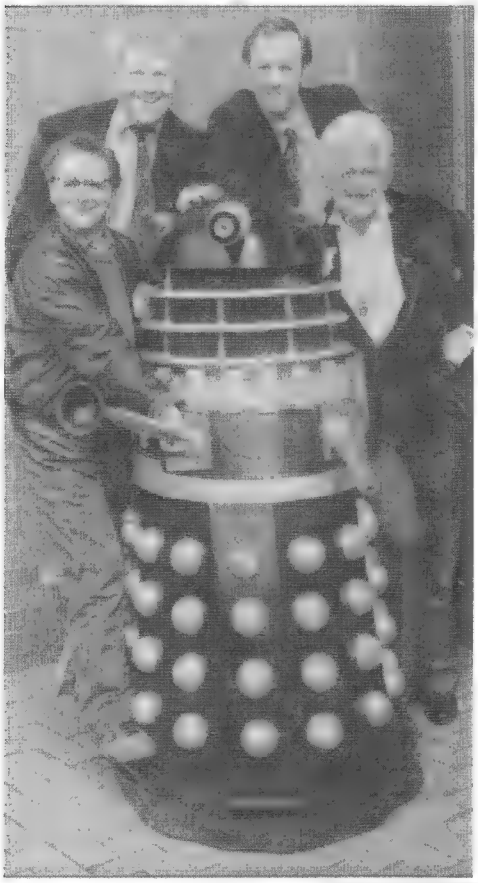
APRIL

- Two special releases this month from BBC Video; TERROR OF THE AUTONS, recolourised by the same process used to remaster THE DAEMONS, and an extended version of SILVER NEMESIS, edited by John Nathan-Turner to add back 12 minutes of footage missing from its transmission prints. Packaged with a foil metal outer sleeve the tape also contains *The Making of SILVER NEMESIS*, a documentary shot on location by a Boston TV company in 1988.
- Marvel Comics and Virgin Books collaborate in publishing a **Doctor Who** graphic novel, *The Mark of Mandragora*. Although the strip was originally published in ***DWM***, here it is in full colour, on art paper with a cover by Alister Pearson

Friday 23 April
The last, for now, of the BBC2 repeats kicks off with part one of BATTLEFIELD. Average ratings for this serial, which concludes on 14 May, are 1.3m, reflecting a gradual dip since lighter evenings started arriving.

Monday 26 April
Huge Press interest greets the BBC's official launch of its 30th anniversary celebrations. All of the Doctors, bar Tom Baker, are present for a photocall and the unveiling of the anniversary logo. Nicholas Courtney is MC, presenting a slide show to remind journalists of the show's many glories. Few precise details about the anniversary are announced other than promises of more videos, CDs and cassettes, but the big **Doctor Who** convention at Hammersmith in September is trailed.

DALEK'S DILEMMA AT THE WHO'S WHO OF DOCTORS



Picture: ALAN DAVIDS

ALL he ever wanted was to exterminate'.

But this poor old Dalek was never any match for the wily Doctor Who and yesterday he found himself bamboozled when his old enemy turned up in four different guises.

What is almost 30 years since the metallic monster first had children transfixed with terror in front of their TV screens, he and the Time Lord of many faces are as popular as ever. Jon Pertwee (pictured right) was mobbed by fans when he got together with (from left) Sylvestor McCoy, Colin Baker and Peter Davidson to launch the anniversar celebrations.

During the summer, the BBC will releasing a series of new videos and CDs. In September the Doctor Wh Appreciation Society will organise a international convention in Londo while November 23 30 years to the day since the first episode, has been designated national Doctor Who D

MAY

- BBC Video releases VENGEANCE ON VAROS.
- Amarang/Comet continues its interest in **Doctor Who** with the release of a second Doctor model kit. The kit itself is very basic, with only half a dozen parts to be glued together, but once painted the figure does capture the likeness of Patrick Troughton. Also from Comet this month is a movie Dalek version of last year's popular kit, with additional parts if builders want to construct a TV DALEK INVASION OF EARTH design.

Saturday 22/Sunday 23 May

Two heavyweight **Doctor Who** conventions straddle the late May Bank Holiday period. First off is Blue Box at the Bournemouth Post House Hotel. Making her first major UK convention appearance since Longleat '83 is Elisabeth Sladen, accompanied by actor husband Brian Miller and their 8-year old daughter, Sadie. Other major guests include Colin Baker, Deborah Watling, Ray Cusick, Christopher Barry, Terrance Dicks, Barry Letts and Peter Bryant.

Friday 28 May

Elisabeth Sladen and Barry Letts are together again, reunited with Jon Pertwee and Nicholas Courtney to record PARADISE OF DEATH at the BBC Maida Vale Studios. Commissioned by radio Producer Phil Clarke, PARADISE OF DEATH is a serial in five parts, written by Letts, for transmission on the BBC's new Radio 5 channel in September. Originally a six-part script the story has been condensed down by Letts, who also helped cast some of the other artists. Supporting the Pertwee regulars are Peter Miles, stage Doctor Trevor Martin, Maurice Denham, Harold Innocent and Richard Pearce as new companion Jeremy. During the afternoon there is a pause while Pertwee, Sladen and Courtney pose for Press photographers outside the TARDIS prop which has been erected in the nearby park.

Saturday 29/Sunday 30 May

Fresh from the recording studio Jon Pertwee and Nicholas Courtney head north to Manchester for this year's ManoptiCon convention at the Piccadilly Hotel. Another treat for fans is the first ever convention appearance by Anneke Wills, who joins Michael Craze for several panels and autograph sessions. Pertwee is joined by fellow Doctors Sylvester McCoy and Colin Baker, plus Carole Ann Ford, Sophie Aldred, Deborah Watling and Terrance Dicks among others.

JUNE

- The first double-pack release of 1993 is THE INVASION, a 'special projects' video with linking material recorded with Nicholas Courtney to cover the absence of episodes one and four. BBC Video has dropped the price of these double-packs to £16.99 to boost sales. The other tape this month is THE KEEPER OF TRAKEN.
- There are two script books as well this month from Titan Books. GHOST LIGHT features unedited versions of the TV transmission scripts, plus some notes from Marc Platt on what it was all about, while THE POWER OF THE DALEKS represents the first of three products devoted to this one serial, all due out during 1993.
- Not wanting to be left out, Marvel Comics covers Daleks in this year's summer special which is billed as a definitive guide to 30 years of the Doctor's deadliest foes. Archives features in the special are THE CHASE and REMEMBRANCE OF THE DALEKSd, deliberately mirroring the BBC Video boxed set due out in September.
- Having recently acquired sources of much better quality **Doctor Who** sound recordings, the BBC Audio Collection recommences its **Doctor Who** range with the delayed release of THE TOMB OF THE CYBERMEN, linked by narration from Jon Pertwee. FURY FROM THE DEEP had been scheduled for April, but this was hastily pulled once these better soundtracks became available.

Monday 28 June

More Press coverage for **Doctor Who** as BBC Enterprises confirms it will be making a new **Doctor Who** drama in August for transmission in November. A complex script by *Cyberman* book author Adrian Rigelsford, titled *The Dark Dimension* will have starring roles for all of the surviving Doctor actors as well as Nicholas Courtney and Sophie Aldred. This 90-minute special will be a joint venture between BBC TV and BBC Enterprises with Penny Mills appointed as Producer by Enterprises. Key to the project's success is Director Graeme Harper who has eschewed working on a second series of the highly successful **House of Elliot** to devote his energies to the special.

JULY

- Another colourised story is released by BBC Video, DOCTOR WHO AND THE SILURIANS. Some extra work had been necessary after it was discovered that the NTSC print, used for colour mapping, was missing a few minutes from the end of part five. An alternative, poorer quality print had to be cleaned up for use.
- BBC Records joins the anniversary bandwagon with a CD of sound effects from **Doctor Who**. Most of the tracks are from the extensive inputs of Brian Hodgson and Dick Mills, but there are some rarities too from Liz Parker and Delia Derbyshire.
- The first new **Doctor Who** novelisation under the Target logo for nearly two years goes on sale as Virgin Books publishes THE POWER OF THE DALEKS by John Peel.
- *DWM* announces the death of Director Ron Jones following a long illness. A popular Director with Peter Davison and Colin Baker, Jones was happiest with character-led serials that allowed his actors to shine. FRONTIOS and the two Sil serials were his favourites.

Friday 9 July

Barely a fortnight since announcing the project was go, David Jackson of BBC Enterprises declares *The Dark Dimension* has been canned indefinitely. Officially the reason given is too tight a deadline for getting a TV movie ready for November. Unofficially there are rumours of disquiet in BBC Television circles at the idea of Enterprises commissioning drama, and rumblings of objections from those independent companies keen to strike a deal with the BBC to make future **Doctor Who** episodes.

AUGUST

- BBC Video releases THE CURSE OF PELADON is its original four-part format, not the two-part structure produced for its BBC2 repeat in 1982.

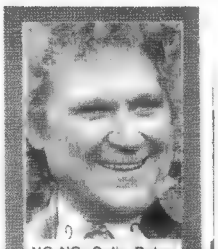
BBC plans

THE Daleks are being dusted down and five Time Lords are heading out of retirement. The BBC is planning a one-off Dr Who special to mark the 30th anniversary of the programme in November, *writes Andrew Culf*.

It is hoped that Jon Pertwee, Tom Baker, Peter Davison, Colin Baker and Sylvester McCoy, who have all played the time traveller, will be able to step back into the Tardis, although contracts have yet to be signed.

The programme was axed in 1986 when audiences fell below 5 million. It has attracted steady overseas sales, and Dr Who videos are among BBC Enterprise's bestsellers.

- A third and final (?) incarnation for THE POWER OF THE DALEKS as it gets released on cassette as part of the BBC Audio Collection, with links voiced by Tom Baker.
- Virgin Books publishes THE EVIL OF THE DALEKS by John Peel, promoting it as Target book number 155. While Douglas Adams three **Doctor Who** stories are still non-contractable, Virgin are confident of publishing the two Dalek adventures written by Eric Saward. A contract with the writer has been signed, but ultimately Saward will withdraw from this deal and the stories will remain unpublished.
- On a more positive note, Peter Darvill-Evans confirms that a new range of **Doctor Who** paperbacks, *The Missing Adventures*, will be published early next year, featuring Doctors and companions other than Sylvester McCoy, Sophie Aldred and Virgin's own companion, Bernice Summerfield.
- Silva Screen's two newest CD titles based on **Doctor Who** go on sale. GHOST LIGHT is a compilation of cues composed for the TV serial by Mark Ayres, while the other is a 70-minute arrangement of Dudley Simpson scores from the Hinchcliffe era, realised by Heathcliff Blair.
- Marvel Comics publishes its third full-colour *Doctor Who Yearbook*.
- A furniture manufacturers, Harvard Associates, begins promoting their **Doctor Who** video cabinet; a 42" tall self-assembly, wood and MDF cupboard designed in the shape of a police box. Despite a price tag of £80 the product sells very well, leading to a **Blake's Seven** case becoming available in 1994.



NO-NO: Colin Baker

Beeb top brass in Who's Who botch-up

BUNGLING BBC bosses have botched a new 90-minute TV special to celebrate 30 years of Doctor Who.

The reunion, featuring all the surviving Time Lords, has been scrapped after a bust-up over the Tardis pecking order.

Insiders say the project fell apart because the controversial script was based around just one Doctor, Tom Baker.

Colin Baker, who played the sixth Dr Who in the 1980s, said: "Basically the BBC have left it rather late and come up with a no-no.

Stupid

"If they do a script for Tom Baker, then they will only get Tom Baker in it.

"It's not his fault if the BBC send out a stupid script."

Colin, of Cadmore End, Bucks, said it would be very difficult for any of the doctors to step down and play a minor role.

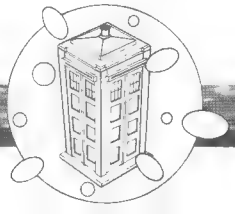
A BBC drama spokesman said: "We were hoping to do something for the anniversary. Instead, there will be a video of all the old series."

Friday 27 August

Episode one of THE PARADISE OF DEATH is broadcast in mono on BBC Radio 5 at 6.30pm. The remaining four episodes will be aired at the same time on subsequent Fridays

SEPTEMBER

- BBC Video releases THE CHASE and REMEMBRANCE OF THE DALEKS together, packed in 30th anniversary commemorative tins and priced at £30. There are four variants of the tins to collect, each with a different Dalek photograph on the bottom, and while the set comes with a special booklet, written by Andrew Pixley, packaging of the individual tapes in cardboard sleeves rather than plastic cases causes some outcry from fan collectors.



You'd like a word with Who?

By STEPHEN OLDFIELD

IF you're not sure, ask a policeman. That advice holds good for all foreign visitors to London, Dalek invaders no exception.

The alien force that sent a generation of children diving for cushions to hide behind every Saturday had peaceful intentions.

They needed pointing in the direction of their old rival the Doctor, but this time only to promote Dr Who — Thirty Years in the Tardis, to be screened on BBC 1 on Sunday, November 28.

"The good Doctor need not gird himself for renewed battle," a BBC spokesman said reassuringly..

Present yesterday to extend the hand of friendship were Verity Lambert, the show's original producer, actress Carol Ann Ford, television granddaughter of the first Time Lord, the late William Hartnell, Roberta Tovey, film granddaughter of Peter Cushing in the Dr Who movies, and actress Jessica Carney, Mr Hartnell's real-life granddaughter.

But for the life-form credited with devilishly high intelligence and bent on extermination, there was one final problem to overcome. Fortunately, the policeman was only too pleased to help them across Westminster Bridge.

Daily Mail

Saturday 4/Sunday 5 September

A packed Hammersmith Novotel is the setting for this year's PanoptiCon, staged as a joint venture between Marvel Comics and Dominitemporal Services, a commercial offshoot of the **Doctor Who** Appreciation Society. All 1,000 places at the Convention have been sold out for months, but thanks to hefty Press and local radio publicity, hundreds more people queue to tour the custom-built exhibition of costumes, props and other **Doctor Who** memorabilia, or visit the extensive dealer's room. For those with £33 weekend tickets there are opportunities to see all five of the TV Doctors, Elisabeth Sladen, Anneke Wills, both Romana actresses, Katy Manning, Sophie Aldred, Nicholas Courtney and many more. Easily the most controversial speaker is Janet Fielding who sounds an ominously prescient note by stating that "**Doctor Who** has no place in the Nineties".

Saturday 4 September

Radio Producer Phil Clarke begins taping interviews with various **Doctor Who** celebrities at PanoptiCon. Clarke has been commissioned to make an audio documentary for the 30th anniversary for transmission on Radio 2 in November. Between now and 11 November Clarke will capture memories and anecdotes from Anneke Wills, Katy Manning, John Scott Martin, Gary Russell, Jon Pertwee, William Russell, Peter Purves, Louise Jameson, Barry Letts, Terrance Dicks, Terry Nation, Frazer Hines, Jessica Carney, John Nathan-Turner, Verity Lambert, David Howe, Elisabeth Sladen, Verity Lambert, Brian Hodgson, Roberta Tovey and Sylvester McCoy. Clarke's chosen narrator for this eventual 56-minute feature is Nicholas Courtney

Monday 6 September

A stereo, double-cassette version of THE PARADISE OF DEATH is released as part of the BBC Audio Collection.

Tuesday 21 September

Production begins at Fountain Television's studios in New Malden of DIMENSIONS IN TIME. This **Doctor Who** EastEnders project for 1993's Children in Need Telethon has been in the planning stages since May but only got the green light in August. Three more location days will follow this week – two on the **EastEnders** backlot at Elstree, and one day at Greenwich, with model work taking place at Television Centre until 27 September.

OCTOBER

- Another boxed set of **Doctor Who** tapes is released by BBC Video. All fourteen episodes of THE TRIAL OF A TIME LORD are duplicated across three cassettes which fit into a slip case with exterior artwork by Colin Howard. This case, in turn, fits into a police box-shaped tin which comes in seven variants, one per Doctor. Retailing at £35 a full set will be an expensive undertaking.
- Virgin Books publishes the lavish coffee-table hardback, *Timeframe* by David Howe – a collection of artwork and rare photographs featuring all of the Doctors, companions and assistants.
- *Fury from the Deep* is released on two cassettes as part of the BBC Audio Collection. Tom Baker reads the links, scripted by Eric Saward.

Sunday 17 October

Kevin Davies begins taping segments for **30 Years in the TARDIS** at Butler's Wharf on the Thames' south bank. This is a much later start than Davies had wanted, but his Producers on **The Late Show**, John Bush and John Whiston, have only recently been given a thumbs up by Controller Alan Yentob to mark **Doctor Who**'s anniversary with a series of programmes.

Saturday 23/Sunday 24 October

Edinburgh prepares to mark the anniversary with a small convention dedicated to the show's b&w era. Carole Ann Ford, William Russell, Frazer Hines and Deborah Watling are the stars at Inferno Con.

Tuesday 26 October

Reports surface in the Press that Steven Spielberg's company Amblin Entertainment has been in secret negotiations with the BBC for three years over rights to make new **Doctor Who** episodes in America. Much of the newspapers' coverage confuses Amblin's bid with the progress and ambitions to date of Green Light Coast-to-Coast for a **Doctor Who** movie. *The Daily Star* even goes as far as suggesting that **Baywatch** star David Hasselhoff has been signed up to play the Doctor.

NOVEMBER

- BBC Video celebrates the anniversary with two individually packaged cassettes. THE TWO DOCTORS acknowledges the Doctors themselves, while RESURRECTION OF THE DALEKS pays homage to the show's number one baddies.
- Issue 207 of *DWM* goes on sale, featuring a Telesnap presentation of THE TENTH PLANET/4. Marcus Hearn, co-Editor of DWM recently uncovered a whole archive of off-screen photographs from episodes spanning THE SAVAGES to THE WHEEL IN SPACE at BBC Enterprises that were taken by BBC 'Facilities Photographer', John Cura. Over the next few years these Telesnaps will help plug gaps in the visual representation of **Doctor Who** caused by the junking of so many Sixties episodes.

Thursday 4 November

Colin Baker records his voice-over for *Bigger Inside than Out*, the first of six 5-minute documentary vignettes to be completed. Work on them will continue through until 14 December, the date Nicholas Courtney will record the phone message callers will hear if they dial the number advertised at the end of the 'UNIT recruiting film'.

Friday 5 November

Episode one of a fully remastered PLANET OF THE DALEKS begins a repeat of the complete serial on BBC1 at 7:30, partnered by the vignette *Bigger Inside than Out*.

Tuesday 16 November

Radio Times for the week commencing 20 November is published. **Doctor Who** is featured on the cover for the first time since 1983, with a six-page colour feature inside about the programme. There are also hefty plugs for the 99p special glasses viewers will have to purchase to get the most out of the 3-D programmes being shown on **Children in Need** night.

Wednesday 17 November

Colin Baker and Jon Pertwee appear together to promote a campaign encouraging more people to recycle tin cans. References to building more Dalek casings are not ignored.

Saturday 20 November

Doctor Who – 30 Years is broadcast on Radio 2 at 4:00pm. Amarang/Comet officially launches their new Fourth Doctor construction kit, and UK Gold begins a week of extra screenings of **Doctor Who** reruns, advertised as being "viewer selected choices"

Friday 26 November

The PLANET OF THE DALEKS repeat is interrupted for one week as Noel Edmonds and Jon Pertwee introduce the first segment of DIMENSIONS IN TIME as part of the Children in Need telethon. Approximately 13.8M viewers tune in.

Friday 26/ Sunday 28 November

Colin Baker, Peter Davison, Sophie Aldred, John Nathan-Turner plus a host of other British cult TV celebrities attend the Visions 93 convention at the Hyatt Regency Hotel in Chicago. For the price of a donation to Children in Need attendees are able to see both episodes of DIMENSIONS IN TIME on Saturday evening, courtesy of a print brought over by Nathan-Turner. They also get to see the alternative cliff-hanger resolution, unscreened in the UK, where Big Ron helps rescue the Doctor.

Saturday 27 November

Part two of DIMENSIONS IN TIME is aired at 5.27pm on **Noel's House Party**.

Monday 29 November

Radically re-edited by John Bush and John Whiston, **30 Years in the TARDIS** is finally aired at 8:00pm on BBC1. BBC Scotland airs it at 8.30pm on BBC2. Final edits of the show were still being cut during the day, hence why no trailers were available in advance to promote the programme. 4.3M viewers tune in to see the end result.

DECEMBER

- Just in time for Christmas BBC Video releases PLANET OF EVIL and DRAGONFIRE.

Thursday 9 December

Several newspapers carry reports that Terry Nation's agent, Roger Hancock Ltd, is planning a clamp down on people constructing replica Dalek casings and then offering them for sale at high prices. None of the articles details how precisely this will be done…

Friday 17 December

Episode six of PLANET OF THE DALEKS concludes its repeat on BBC2 at 7:30.

Thirty Years in the TARDIS

In 1993, Kevin Davies set out to produce the ultimate tribute to Doctor Who for BBC1. Then events got in the way, as Paul Scoones describes...

Origins

Kevin Davies first approached the BBC about making a celebratory programme for **Doctor Who** when he was completing work on his production **The Making of the Hitch Hiker's Guide to the Galaxy** for BBC Video in late 1992. BBC Video producer David Jackson was already working on *The Dark Dimension* project, but introduced Davies to John Whiston, producer of the BBC's **The Late Show**.

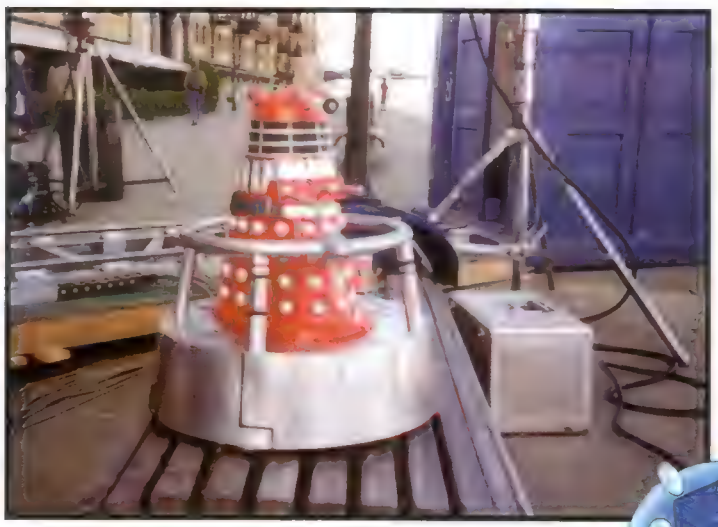
Davies submitted a large number of proposals to both Whiston and other producers over the next six months, but it wasn't until the same day that *The Dark Dimension* was cancelled, 9 July 1993, that Davies was given the go-ahead to develop a thirtieth anniversary programme. By this time, Davies himself had been recruited on to *The Dark Dimension* team to work as post-production effects supervisor.

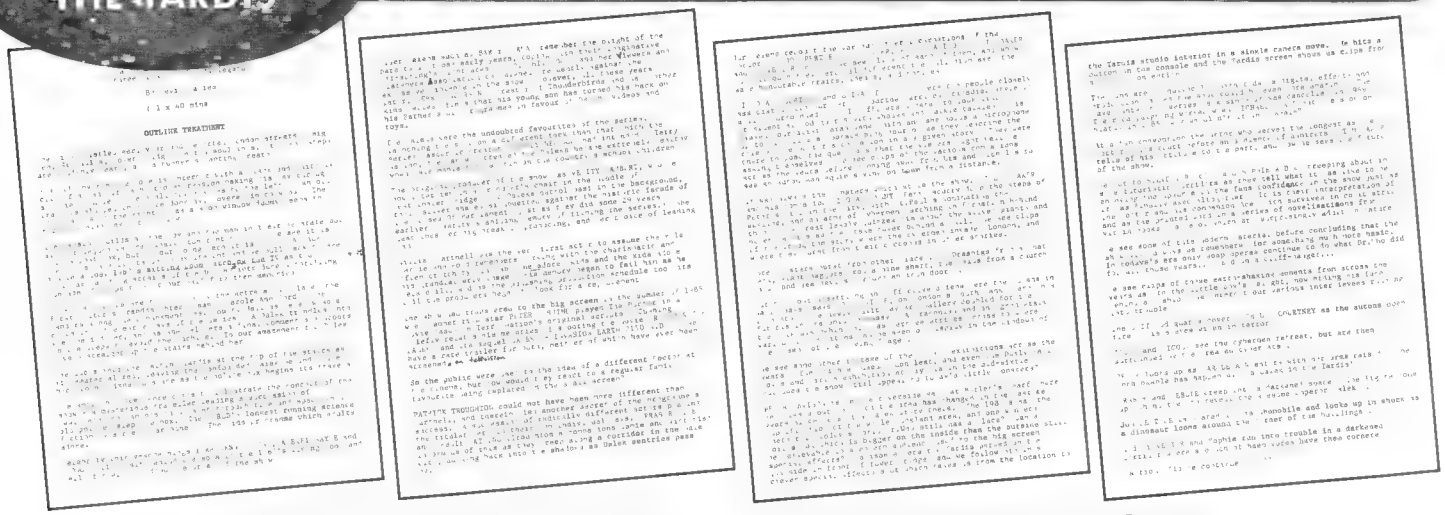
Tomb of the Time Lords was the title of Davies' first proposal, featuring Ace and a mysterious Time Lord searching the Doctor's memory in the Matrix. It was rejected for being too involved and expensive. It would have involved merging Sophie Aldred with clips using CSO.

Lloyd Grossman Goes Through the TARDIS was a five minute proposal for a clips show hosted by Grossman in which he would have burst in through the TARDIS doors, drawling "So WHO lives here?"

The Legend Begins was to have been a drama-documentary about the creation of the series with actors cast to play William Hartnell, Verity Lambert, Sydney Newman and others from 1963. Pete Postlewaite was Davies' choice for the part of William Hartnell. Interestingly, Davies also sent this proposal to Verity Lambert's own production company. He also submitted an idea for a programme about Terry Nation, *Nation's Creations* to **The South Bank Show** to tie in with the thirtieth anniversary of the Daleks.

Unsung Heroes of ***Doctor Who*** was a series of five-minute





and costume Designers. This proposal was later developed for the series of mini-documentaries made to precede the repeat screening of PLANET OF THE DALEKS in late 1993 in the UK.

State Secret: Who Were the Doctor? was a humorous pseudo-documentary exposing the undercover activities of UNIT and their mysterious scientific advisers, all code-named 'Doctor'. Clips from the series were going to be captioned 'reconstructions'. This proposal was written with the help of Marc Platt.

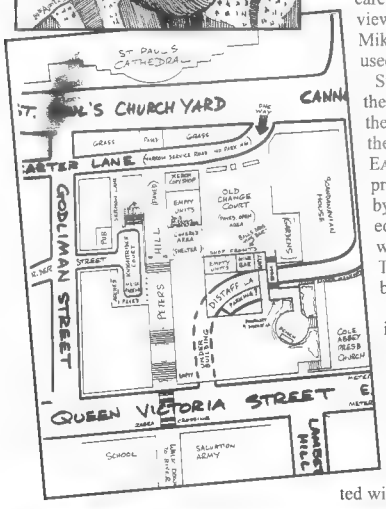
Eulogy for a Doctor featured a dinner party of past companions swapping stories, using clips as flashbacks. This was conceived of as a possible replacement for *The Dark Dimension*.

30 Years in the TARDIS was first used as the title of Davies' penultimate proposal. It involved the Brigadier and Sarah arriving at a UNIT hangar to find an unseen Doctor lying on a hospital bed clutching a cable connecting him to the TARDIS. The Doctor's friends reminiscences would be represented by flashbacks, and the drama was to be intercut with cast and crew interviews. At the end the Doctor seems to die, only to slip away quietly in the TARDIS when everyone's back is turned. Producer John Whiston liked this idea, though advised Davies to come up with something less ambitious as there were only nine weeks in which to make the programme. Davies's final concept - linking the programme through the eyes of a young boy, staging recreations of classic scenes and setting interviews on famous locations - was only developed in the first week of production and was lifted from *Nation's Creations*.

Davies received final approval at the end of September 1993 to make a 40-minute documentary, which was soon expanded to 50 minutes. Most of the location recordings took place on Sundays to ensure the availability of interview subjects. This also reduced problems with crowd control, as there would only be foreign tourists and **Doctor Who** fans to cope with.

Production

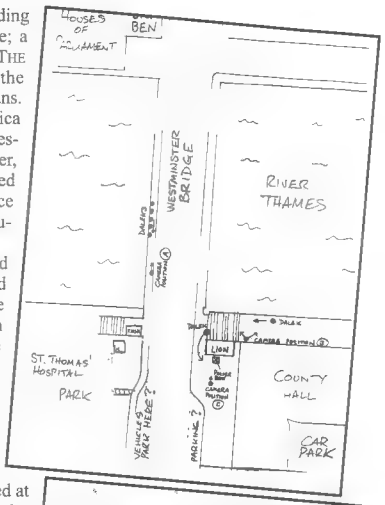
Sunday 17 October 1993 was the first day on location and saw filming on and around Butler's Wharf (next to Tower Bridge) which, ten years previously, had been the location for RESURRECTION OF THE DALEKS. This saw the recording of the exterior part of the scene in which the boy (played by actor and **Doctor Who** fan Josh Maguire) enters the TARDIS. Also recorded at this time was the WEB OF FEAR reconstruction with the dead newspaper seller (played by Adrian Rigelsford), footage of K-9 in action, and an interview with his caretaker and operator Mat Irvine. A second interview, with Irvine's fellow Visual Effects Designer Mike Tucker was also recorded but ultimately not used in either version of the documentary.



Sunday 24 October saw recording take place in the morning near St Paul's Cathedral to recreate the famous shot of Cybermen marching down the steps from THE INVASION. Nine EARTHSHOCK-style Cybermen costumes were provided by fans. The Cybermen were joined by Colin Baker and Nicola Bryant who recorded their interviews at this time. Also featured was a new-look Cybermat, designed by Mike Tucker, which had originally been designed, but unused, for SILVER NEMESIS.

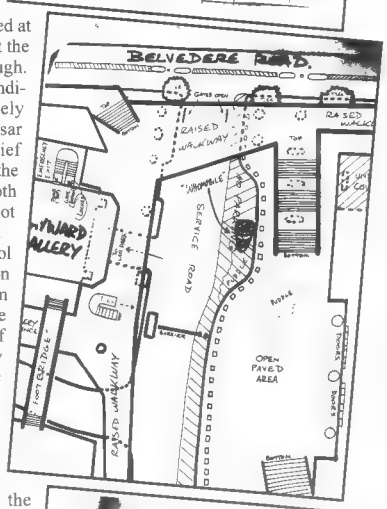
That afternoon, the Auton breakout, recreating the classic scene from SPEARHEAD FROM SPACE, was recorded at Old Change Court. Disused empty shop-windows were set up to resemble a 1969 clothing store, and the two Autons were played by Gary Russell and Heather Barker. These Autons were actually seen to smash the shop window, and they were also fitted with fully functional wrist guns.

Sunday 31 October began with the recording of eight Daleks crossing Westminster Bridge; a reconstruction of the famous shot from THE DALEK INVASION OF EARTH. As with the Cybermen, the Daleks were provided by fans. Carole Ann Ford, Roberta Tovey and Jessica Carney (The Three Granddaughters) were present for a Press launch, as was former Producer, Verity Lambert. Ford and Lambert recorded interviews for the documentary, and a sequence in which Ford escapes from a couple of pursuing Daleks was also taped.



In the afternoon the production team moved further east, recording a homage to the second Dalek film in Bermondsey Wall Street. The sequence involved Robomen (one of which was played by Gary Russell), Daleks, the TARDIS and Roberta Tovey, who recorded her memories of working on the films. She was to have been joined by Jennie Linden (Barbara in the first film) in this sequence, but Linden proved unavailable on the day due to illness.

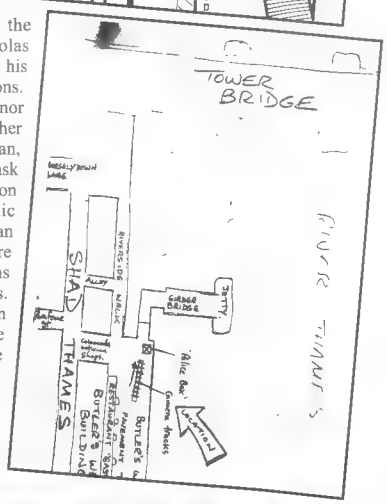
Tuesday 2 November saw recording located at the Quasar Centre (a laser tag game venue) at the Observatory Shopping Centre in Slough. Sylvester McCoy and Sophie Aldred gave individual interviews before recording largely improvised material set within the Quasar labyrinth. These sequences featured brief cameos by Fifi, a GHOST LIGHT Husk, the Destroyer and a Haemovore, the latter two both played by Gary Russell (the Husk does not appear in either version of the documentary).



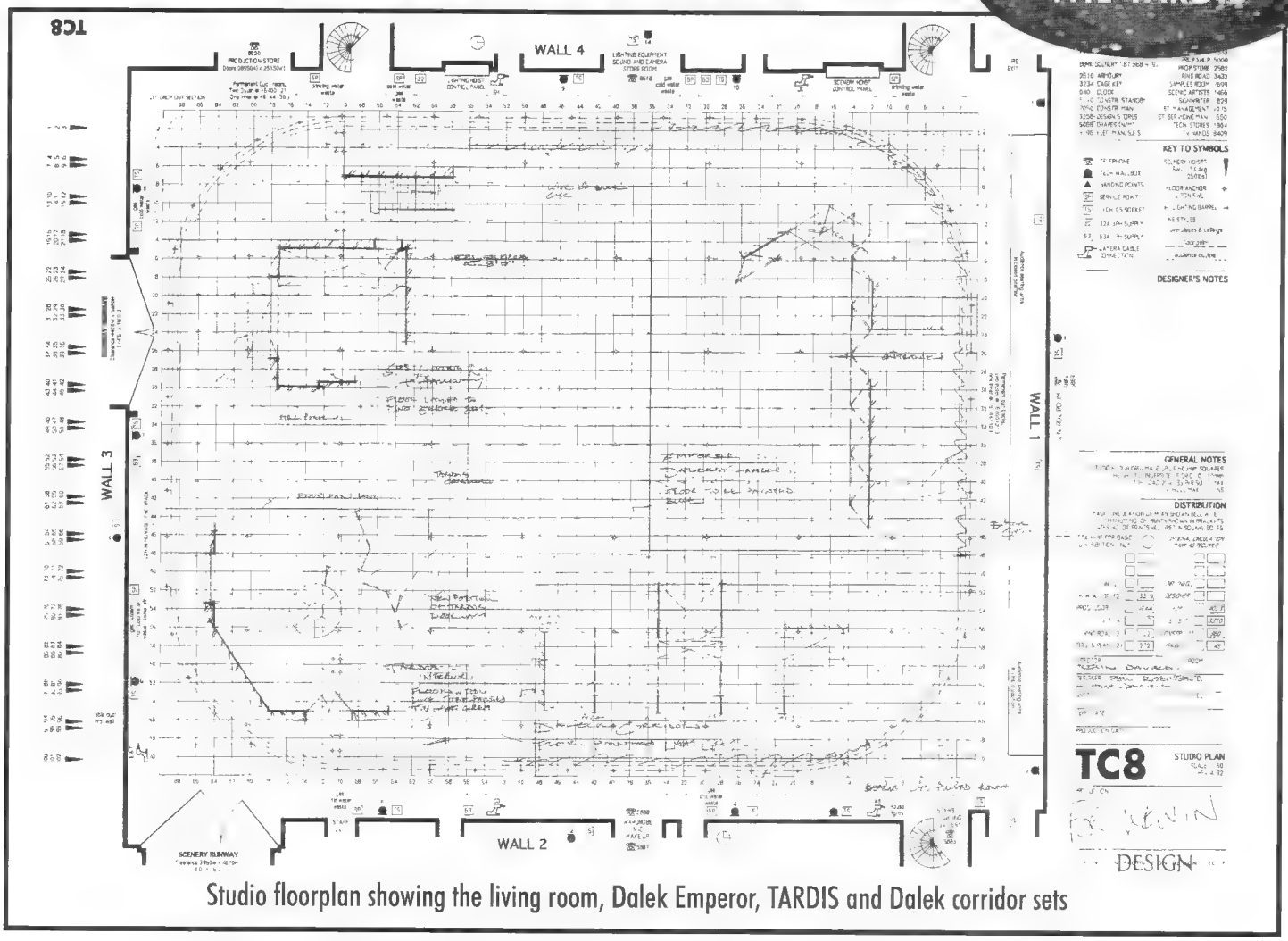
The next location used was the control gallery of Studio 1 and the BBC's Television Centre, where unedited studio recordings from DEATH TO THE DALEKS were played on the monitor screens to recreate the atmosphere of 1973, leading into an interview with Barry Letts and Terrance Dicks. Following this the animatronic dinosaurs at the Natural History Museum were recorded for later use in a recreation of a scene from INVASION OF THE DINOSAURS.

Sunday 7 November saw recording at three different locations, starting with the National Army Museum, where Nicholas Courtney recorded some anecdotes about his time on the series, then encountered the Autons.

Next on the schedule was Pitshanger Manor at Ealing Green, where Elisabeth Sladen and her daughter Sadie were pursued by a Sontaran, played by Stephen Mansfield, wearing the mask he'd created. In the evening, the production team moved to the BBC Radiophonic Workshop studios at Maida Vale, where Brian Hodgson, Dick Mills and Delia Derbyshire were all interviewed about their contributions to **Doctor Who** music and sound effects. Derbyshire, who had collaborated with Ron Grainer on the original theme tune for the show, travelled to London specially for the interview, but none of the Radiophonic Workshop material made it into either version of the documentary.



Tuesday 9 November saw the commencement of recording in Studio 8 at BBC Television



Studio floorplan showing the living room, Dalek Emperor, TARDIS and Dalek corridor sets

Centre. Four sets were constructed in this studio: a Sixties-style sitting room, complete with sofa to hide behind and a television in the corner; a section of Dalek city corridor in the style of the first Dalek story; the TARDIS console room, which used the doors and two walls constructed for the Panopticon'93 convention; and an impressively accurate control room for the Emperor Dalek.

This had been made possible because, quite by coincidence, the original Set Designer for THE EVIL OF THE DALEKS, Chris Thompson, happened to be working on the production, and was able to re-build part of the set using his own original plans. The Emperor Dalek itself was provided by amateur model-maker Julian Vince whose full-size recreation initially proved too large for the set.

The first recording involved Elisabeth Sladen, interviewed on the sitting room set. During this interview, Sladen was joined by K-9 - in this case a replica built by a fan - but this version of the dog did not appear in the documentary.

Next to be interviewed were Roberta Tovey and Jennie Linden, on the set of the Dalek city. By pure chance, Kevin Davies discovered that Roy Castle (who had played Ian alongside Linden and Tovey in the first Dalek film) happened to be working on an edition of the long-running series 'Record Breakers', in a neighbouring studio. Unfortunately, Castle could not be spared to partake in the documentary, but he did join his former co-stars for a brief photo session in the evening.

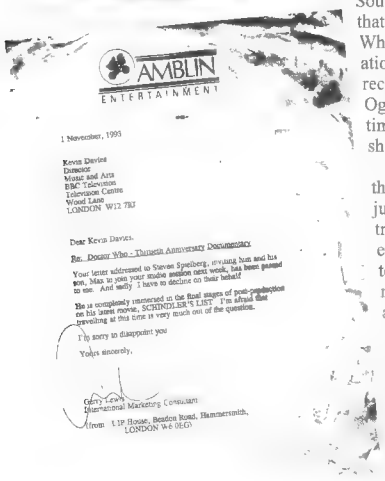
The remainder of the evening was devoted to interviewing William Hartnell's granddaughter, Jessica (Judith) Carney, who had brought along her extremely rare 1964 Scorpion Automotives Dalek Dressing Up Costume and also a souvenir album which had belonged to William Hartnell, containing photographs and newspaper clippings. Apart from one brief shot on the Dalek city set, Carney recorded her interview in the sitting room set. Also present that night was Eric Saward but, after pondering the matter for a while, chose to decline being interviewed.

Wednesday 10 November began with further recording of Jessica Carney, followed by a number of interviews all on the sitting room set, with celebrity **Doctor Who** fans Toyah Willcox (actress/ singer), Ken Livingstone (politician) and Mike Gatting (cricketer). Gerry Anderson and his son Jamie were interviewed about the fact that Jamie is an avid fan of **Doctor Who** but not of his father's own productions.

The production team then moved on to the Emperor's control room set where the Daleks that had appeared on location were used once more to recreate a brief scene from THE EVIL OF THE DALEKS, (which was used in the video version in black and white to give the impression of actually being from the story).

Frazer Hines and Deborah Watling were interviewed on the set. Hines' continual humorous banter kept reducing Watling to fits of giggles. which meant that much of what was recorded with the duo proved unusable. Hines and Watling also took part in an impressive piece of special effects work recorded on the Emperor's control room set. Prominent **Doctor Who** fan Ian Levine was also interviewed on this set.

Recording continued in the evening on the TARDIS console room set, beginning with the interior component of the continuous shot of Josh Maguire entering the police box and finding himself in the console room. Maguire was joined on set by Carole Ann Ford and a Dalek. Ford then recorded further interview material, followed by an interview with former producer John Nathan-Turner.


AMBLIN ENTERTAINMENT

1 November, 1995

Kevin Davies
Director
Music and Arts
BBC Television
Television Centre
Wood Lane
LONDON W12 7BJ

Dear Kevin Davies,

Re. Doctor Who - Thirtieth Anniversary Documentary

Your letter addressed to Steven Spielberg, inviting him and his son, Max to your studio session next week, has been passed to me. And sadly I have to decline on their behalf.

He is completely immersed in the final stages of post-production on his latest movie, SCHINDLER'S LIST. I'm afraid that travelling at this time is very much out of the question.

I'm sorry to disappoint you

Yours sincerely,

Gary Lewis
International Marketing Consultant
from: UIP House, Bridge Road, Hammersmith, LONDON W6 9EG

Thursday 11 November saw the team back out on location at the Hayward Gallery in the South Bank complex near Waterloo. It was here that interviews with Jon Pertwee, sitting in the Whomobile, were recorded, as well as a re-creation from 'Invasion of the Dinosaurs'. Also recorded was footage of a Draconian and an Ogron, and Gary Russell was on hand (this time as himself), to record his thoughts on the show.

This day's recording was to have been the last conducted for the production. With just over two weeks left before the scheduled transmission date, Kevin Davies and his team embarked on the mammoth job of editing together the newly-recorded material and a massive collection of carefully selected archive footage into a documentary not more than 50 minutes in length.

In their quest to locate rare and interesting archive material to include in the programme, Davies and his team of researchers had scoured both outside and inside the BBC. By placing adverts in Doncaster newspapers, Davies was able to obtain footage from the Finningly Airshow of September 1965. at which William Hartnell put in a personal appearance as the Doctor. Film trailers for the two Dalek movies were provided by a private collector.

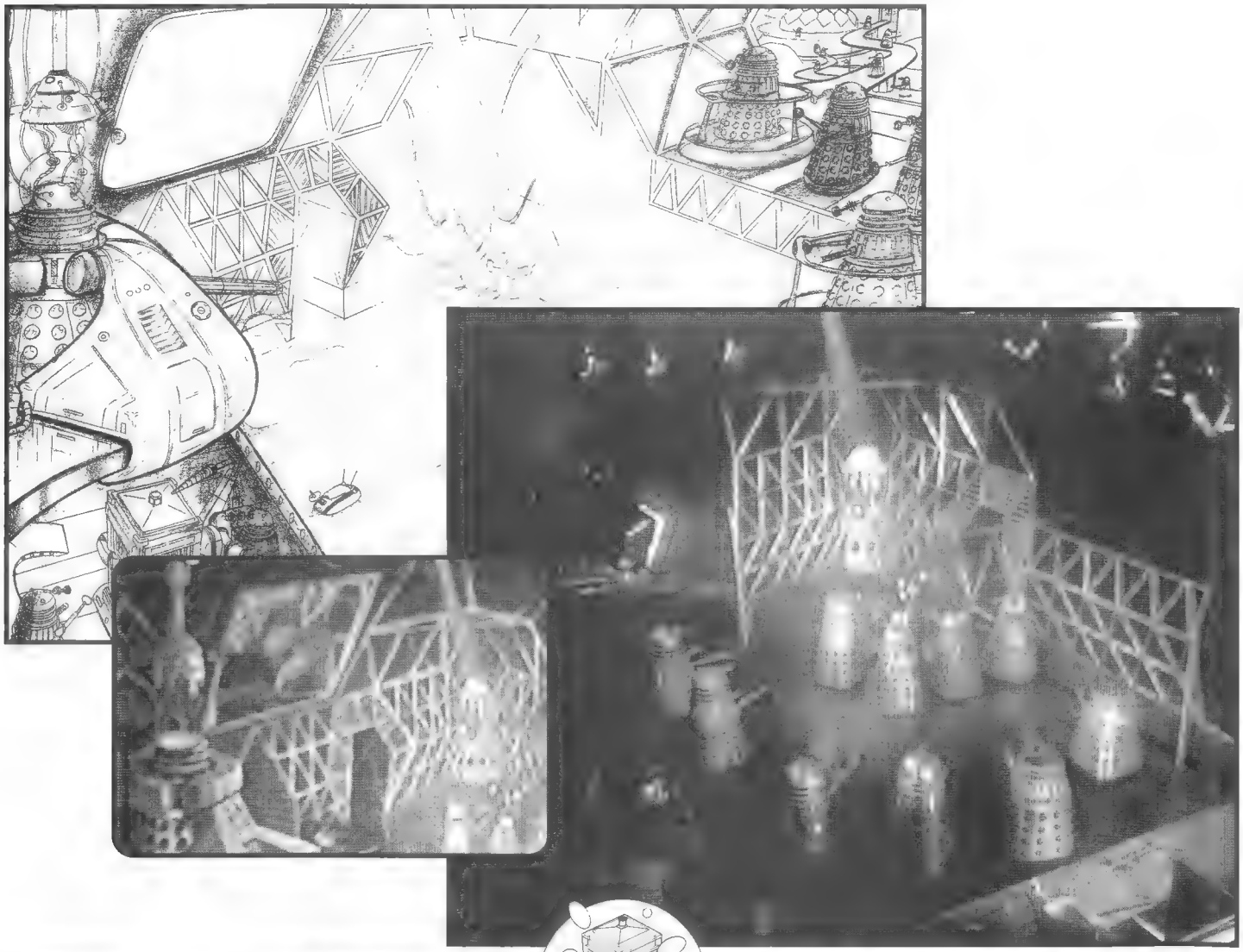
Within the BBC's own Film and Videotape library, programme consultant Andrew Pixley and BBC technicians Steve Roberts and Paul Vanezis had- unearthed many rare recordings. Vintage editions of the children's show **Blue Peter** were the source of much of the newly-discovered material, including an item on THE WAR MACHINES from 1966, the 'Design-a-Monster' competition results from 1967, and Jon Pertwee's Whomobile from 1973.

Brian Hodgson provided a videotape containing a documentary about the BBC Radiophonic Workshop, which featured a six second clip of Daleks exploding from THE POWER OF THE DALEKS episode Six. Davies was able to source the original documentary in the BBC's Film and Videotape library to obtain a good copy of the clip. Further Dalek footage was also recovered in the form of a short clip of the Daleks burning the forest on Kembel from THE DALEKS' MASTERPLAN episode two, provided by Ian Levine. Also unearthed was unused film footage of various **Doctor Who** title sequences, some dating as far back as the very beginning of the series.

Post Production

Although Davies had been given a free hand during the planning and recording of the documentary, all this changed in mid-November, just over a week before transmission. Viewing a rough-cut of the first twenty minutes of the documentary, **The Late Show** Producers John Whiston and John Bush ordered major changes to the production. Davies' plan for the documentary was to show why **Doctor Who** was popular by providing a nostalgic look at its history. The Producers decided this wasn't quite what they wanted, and doubted the interest value of Davies' approach. Whiston and Bush felt the documentary should instead demonstrate what **Doctor Who** was about, and to illustrate this point, additional interview material was hastily recorded with Philip Hinchcliffe, Ben Aaronovitch, Mary Whitehouse, and various other 'experts' speaking on aspects of design and the scientific validity of **Doctor Who**. Also added at this stage were the 'Essential Information' sections.

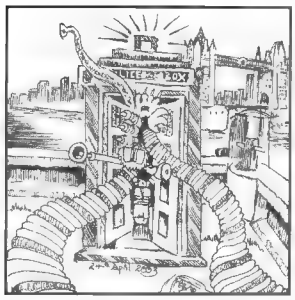
Although Davies had recorded far more material than he could hope to squeeze into a 50-minute production, the inclusion of this last-minute material, insisted upon by Whiston and Bush, meant that far more of Davies' work had to be left out than he had expected. Almost every interview was severely trimmed, and some were dropped altogether. Interviewees who were not seen in the final television edit included Sylvester McCoy, Sophie Aldred, Mat Irvine, Mike Tucker, Dick Mills, Delia Derbyshire, Brian Hodgson and Gerry Anderson. Ironically, the last-minute interview recorded with Philip Hinchcliffe was also left out. Further curtailments



included several location and studio action sequences; the Emperor Dalek, the Sontaran, the Haemovore and the Destroyer were cut altogether, and the new footage evoking the Dalek films and THE INVASION appeared only fleetingly.

This severe pruning of his vision was understandably, a source of considerable anguish for Davies. During the editing of the documentary, the situation was so fraught that he is said to have walked out in protest at one point over the editing of his material.

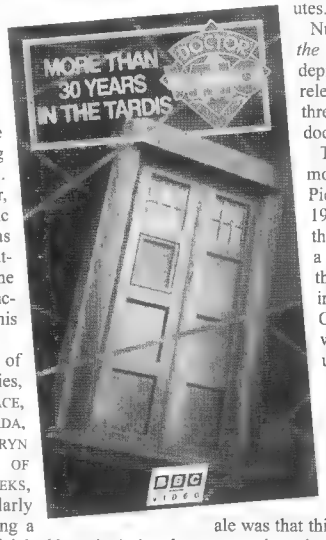
The finished programme had a running time of 47 minutes and 51 seconds. It was broadcast on BBC1 on Monday November 29 1993 at 8pm, and gained an audience rating of 4.3 million.



Afterlife

Almost immediately after transmission, rumours began to circulate about the possibility of a 'Director's cut' being released on video, reinstating all the cut footage. By early 1994 this rumour became fact, with BBC Video commissioning Kevin Davies to re-edit his material for an extended video release. The production was appropriately titled *More Than 30 Years in the TARDIS*. This version of the documentary, whilst more under Davies' own control, was still not without restraints. Acting on poor sales figures for *The Colin Baker Years* tape, released early in 1994, BBC Video decided to play it safe with their next 'special' release, and consequently cut the projected budget and running time for Davies' production. The video could run for a maximum of 90 minutes, but there was no money for recording new material. This wasn't really a problem as Davies had all the material left out of the original version to work with. In addition, he extensively reorganised the material that had appeared in the television version, and cut out some footage to make way for what he wanted to include most.

Whilst preparing the video release, Davies came across an October 1971 edition of **Blue Peter** featuring a clip from the now missing third episode of 'The Daleks' Master Plan'. This clip included a scene of the Doctor, Steven, Katarina, and Bret Vyon aboard Mavic Chen's spaceship, the Spar, as well as sequences of the Daleks. Davies had accumulated a plethora of behind-the-scenes clips of the making of **Doctor Who**, and the video production provided an ideal opportunity to utilise this previously unseen footage.



The material collected covered a number of stories dating as far back as the early Seventies, including THE CLAWS OF AXOS, COLONY IN SPACE, DEATH TO THE DALEKS, PLANET OF EVIL, SHADA, TIME-FLIGHT, ARC OF INFINITY, MAWDRYN UNDEAD, PLANET OF FIRE, THE CAVES OF ANDROZANI, REMEMBRANCE OF THE DALEKS, BATTLEFIELD and GHOST LIGHT. Particularly notable was the discovery of footage showing a studio session for CARNIVAL OF MONSTERS, which had been included in a November 1972 documentary called **Looking In**, celebrating the work of the BBC.

Shortly before its release, two segments had to be edited out of the production, believed to be due to a failure to gain the proper clearances. The first was from a mid-Seventies Weetabix **Doctor Who** cards and games television advert, which would have immediately preceded the second Prime Computer commercial on the video. The second was an extract from THE WEB OF FEAR, episode 1 because the Bartok music could not be cleared in time. The final shot of the Yeti paw smashing down was retained, overdubbed with a Yeti roar These last-minute cuts had the effect of reducing the running time from a full 90 minutes to 88 minutes.

Numbered BBCV 5403, *More Than 30 Years in the TARDIS* was packaged with an artwork cover depicting the TARDIS by Andrew Skilleter. The release date was Monday 7 November 1994, just three weeks short of the first anniversary of the documentary's television debut.

The video was given a special pre-release promotional launch at the BAFTA Centre, Piccadilly, London, on Saturday 5 November 1994, with many of the on-screen and behind-the-scenes people in attendance. The event saw a bonus screening of material not included in the finished version, including a **Nationwide** interview with Tom Baker, Mary Tamm and Carole Ann Ford, from 22 November 1978, which was the source of the Tom Baker quote used in the pre-credits sequence.

At Davies' urging, BBC video took the unusual step of copy-protecting the video recordings using a process called Macrovision (also used on the UK release of THE TOMB OF THE CYBERMEN), which whilst unaffecting the commercial tape, prevents successful dubbing taking place. Davies' rationale was that this would boost sales of the tape, and certainly he seems to have been proved right. Sales figures reportedly exceeded 25,000 tapes which was much higher than the sales for a standard story release.

Article first published in TSV fanzine

Cast

Narrator Nicholas Courtney
Dalek Voices Michael Wisher
The Boy Josh Maguire
Monsters, Daleks and other Nasties
Toby Aspin, Heather Barker
Daniel Cohen, Barnaby Edwards
Mark Gatiss, Steve Gostelow
Derek Handley, Alistair Lock
Stephen Mansfield, David Miller
Nick Pegg, Adrian Rigelsford
Gary Russell
Cybermen Steve Austen
Steve Gostelow, Paul Langley
John Morosini-Whelan, Nick Pegg
Kevin Ryan, Paul Slade
David Lloyd-Fisher, Graham Tongue

Crew

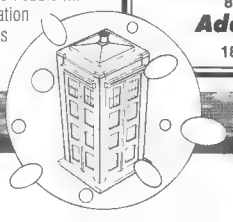
Programme Consultant Andrew Pixley
Archive Extracts Research Ian Levine
Richard Molesworth, Ralph Montagu
Steve Roberts, Paul Vanezis

The Director wishes to thank
The Cast and Crew of **Doctor Who**
Paul Buckland for the Whomobile
Julian Vince for the Emperor Dalek
Pete Tyler, Jim Francis, Mark Short
Andy Hopkinson, Andrew Beech
The Natural History Museum
Quasar Slough, David Jackson
Delia Derbyshire, Jessica Carney
Gary Russell, Marcus Hearn

Daleks and Monster Costumes supplied by Steve Allen, Andrew Beech, David Brian, Tony Clark, Roger Dilley, Steve Gostelow, Mick Hall, Derek Handley, Andy Hopkinson, David Howe, Ian Levine, Alistair Lock, Susan Moore, Mike Tucker, Julian Vince
Special Costumes made by Robert Allsop, Derek Handley, Stephen Mansfield, David Miller, Susan Moore
Digital Imaging on VENICE System Tim Burgess
Matte Painting Tony Pulham
Cybermat and Auton Visual Effects Mike Tucker
Motion Control Camera Pete Tyler
Special Archive Sound Effects by Brian Hodgson and Dick Mills of the BBC Radiophonic Workshop
Doctor Who Theme Composed by Ron Grainer
Facilities Ace Editing, BBC Pebble Mi REW Broadcast, Touch Animation Gemini Audio Productions
Dresser Giles Gale
Runner Claire Harrison
Electrician Geoff Brown
Gaffer Billy Byrne
Grips Bob Howland
Sound Recordists Mark Ayres, Dick Boulter, Bruce Galloway, Alex Marsden, Nigel Reed, Simon Wilson, Eric Wisby, Tony Wornum
Dubbing Mixers Mark Ayres, Craig Irving
TV Version Editors Francis Buchanan, Lynda Featherstone
Extracts Compiled by Paul Vanezis, Steve Roberts
Essential Info Graphics Steve Bonnett, Keith Haynes
Opening Titles Ralph Montagu
Poster Art Tony Clark
Astons Simon Ashcroft, Duncan Sutton
Make Up Paige Bell
Costume Colin Lavers, Ken Trew;
Photography John Adderley
Additional Photography Peter Chapman
Designers Andrew Howe-Davies, Paul Robinson, Chris Thompson
TV Version Unit Manager Judi Wild
Researcher Jane Rundle
Production Assistant Sheila Castles
Editor Paul Ratcliffe
Original Music and Sound Design Mark Ayres
Additional interviews directed by Joanna Bailey, John Bush, Alexis Giradet, David Jeffcock
TV Executive Producer John Whiston
TV Producers John Bush, Alexis Giradet, Caroline Wright
Business Affairs Martin Perrigo
Production Associate Simon Ashwood
Executive Producer Sue Kerr
Produced & Directed by Kevin Davies

Location
17th, 24th, 31st October 1993
1st, 2nd, 6th, 11th November 1993
Studio recording
8th — 10th November 1993, TC8
Additional recording
18th , 22nd – 24th November 1993

Transmission
Monday 29th November 1993
8.00pm, BBC1 (47'51", 20.02.03 — 20.59.54)
Programme Number
1/LMA/A926X/72/X
Audience
4.3 million



Ten Years After... Thirty Years in the TARDIS

When 30 Years in the TARDIS aired on 29 November 1993 it won acclaim as the best Doctor Who documentary ever made, and its expanded video release in 1994 became one of BBC Worldwide's top selling documentary titles. But there were painful lessons for all concerned, as Director KEVIN DAVIES explained to IN-VISION.

THE LATE 80S AND EARLY 90S WERE A bonanza-time for the BBC's Music and Arts department. Spurred on by Channel 4's success in riding the wave of the nostalgia boom BBC 2 Controller Alan Yentob established **The Late Show**, a sub-division charged with producing documentaries and features likely to appeal to retro-enthusiastic viewers. This in turn spawned the 'Archive Programme Unit', whose remit was specifically to exploit the BBC's vast back catalogue of old programmes. In this it quickly proved successful, forming partnerships not only with TV and radio Producers, but also with BBC Worldwide, who were keen to sell products to the baby-boomer generation.

One of BBC Worldwide's most entrepreneurial managers was David Jackson who, in 1992, commissioned Kevin Davies to make a documentary about **The Hitch Hiker's Guide to the Galaxy**. The result was a one-hour mixture of interviews, out-takes, excerpts and specially shot footage that proved a bit hit with fans and general public buyers alike.

On the strength of its sales and warm critical response Jackson had no hesitation in recommending the young writer/Director to **Late Show** Executive Producer John Whiston when, in 1993, Davies turned his sights towards commemorating **Doctor Who**'s impending 30th anniversary. It was a project Davies had had in mind for some years.

"I knew I wanted to do something for **Doctor Who**'s 30th birthday, having just done **Hitch Hiker's** and an abortive attempt at *The Making of **Blake's** 7*. For me it was a first love, having been in Selfridges, aged four or five with my dad, watching entranced as a big red Dalek came through a doorway.

"As a Director, who had come from animation, I knew what I wanted to do was move into drama, and make live-action sequences based upon favourite moments from the series, that I could then use as a show-reel. For me it was a unique chance to dabble in the history of **Doctor Who** and recreate those moments that held special memories for me. Some were moments that existed, some were moments that didn't, but top of that list were the Daleks going over Westminster Bridge, which I wanted to do in glorious colour, using better technology than had been available at the time.

"I went through various different proposals with John Whiston. At that stage I didn't really know what sort of budget they'd have available, but I had a pretty good idea of how much things cost. **Hitch Hiker's** had worked out at about £40,000, and I knew from commercials I was working on at the time with Passion Pictures what sort of money was involved when you blend live action shots with high-end special effects. My background was in special effects anyway, so I was sort of walking this tightrope between understanding the effects side of it very well, but being a bit of a novice on the live action set-ups. Consequently I had my way of making a programme, and **The Late Show** had their way of making a programme, which I only became aware of towards the latter end..."

The treatments and structures Kevin Davies outlined to **The Late Show** were received enthusiastically, leaving John Whiston with no doubt that he knew his subject inside out, and that he had a sound understanding of **Doctor Who**'s core audience.

"For me **Doctor Who** was a family experience – something I watched as a kid with my parents around me. It evoked strong nostalgic feelings in me so I felt it was important that the programme should capture and reflect those sensations, rather than present a clinical examination of the programme's social relevance, political content, etc. I was very familiar with the previous documentary, **Whose Doctor Who**, and they'd petty much covered that angle. What I wanted to do was give the audience access to all those special memories that perhaps they remembered but hadn't seen for so many years.

"So really, I was bringing along all that baggage of being a fan and appreciating the archives – holding it in reverence for what it was – plus ideas that I could recreate famous moments and use them to string the documentary together. In that way I knew I could create a pattern that would give the piece its structure, establishing a firm beginning, middle and end that adhered to the magic of the programme.

"Now, as a more mature programme maker, I can appreciate **Whose Doctor Who** more than I did at the time. Back then all the stuff with the child psychologist and the surgeon who acted like **Doctor Who**, I couldn't see why that was included in the programme at all. It seemed to hold no relevance whatsoever to the family-viewing experience that I remembered. "

Once the project had been given its green light, which was not until September 1993, Davies broke the structure down into three component elements – archival footage, which would mostly be the domain of writer/researcher Andrew Pixley, interviews with cast and key production people, and the drama reconstructions.

"The dramatised links were the easiest bits to get on and plan because you knew in advance what you were going to get. The interviews were more pot-luck. Basically you sit someone down, tell them that you want to talk about their memories and you cross your fingers for what you hope you'll get.

"The links were therefore the curtain hooks – leading you into some clips or some interview footage – or just bridging the various topics I wanted to cover. I knew we would cover who each of the Doctors, there'd be something about the importance of the monsters, the importance of the companions, the various changes made to the structure of the programme, and how it all wrapped up at the end.

"My notion for the end was a series of great cliffhangers, ending with a freeze frame that posed the question 'Would **Doctor Who** ever continue in the future?' Indeed, right from the start, I wanted it to end with a big caption slide, 'To be continued…' followed by a question mark. It sounds corny, but it was the obvious thing to do and it supported the campaigning side of me that wanted viewers to ring up the BBC afterwards and say, "Oi, when is it coming back then?"

Davies' vision of the gallery his documentary would play to was made more complicated as **The Late Show** continued to advance their plans for marking **Doctor Who**'s big anniversary during the course of autumn 1993. And those plans were to have a big impact indeed.

"When I was originally commissioned the documentary was planned to go out at 8:00 in the evening on BBC1. That dictated more of an archive documentary approach to it and it was made plain to me that I should include a number of **The Late Show**'s resident bunch of talking-head experts. They didn't tell me who they wanted, they just said, "We want a politician, we want a pop star, a sports personality, maybe a vicar…" And this was very much **The Late Show**'s house-style. All of their Producers had learned their craft under people like Alan Yentob and consequently it was their vision of how one made a programme under the Music and Arts umbrella.

"Now, to my way of thinking, half of those experts probably wouldn't understand anything about Doctor Who anyway, as was proved to be the case when we got them in the studio. As far as I was concerned celebrities could only offer anything worthwhile if they knew something about the show beforehand. I specifically didn't want to do what we now know as the **I Love the 80's** format, where, regardless of the topic, you wheel in celebrity pundits, comedians, chefs – normally people in their twenties – to discuss subjects that their parents were enthusiastic about – and generally take the piss out of it for a youth-market audience. That approach did not, and does not, interest me at all. Right from the start I didn't want to analyse **Doctor Who**, I wanted to celebrate it.

"It's fair to say as well there was a resistance towards including actor interviews by the Archive Programme Unit. They didn't like actors, they didn't feel actors were important to the story, they felt actors were just show-offs who couldn't offer any informed opinions on anything. We almost didn't have any material from Sylvester McCoy in the TV version after the Producer, during the editing stages, looked at what we'd shot at Laserquest and said, "Oh we don't want him. He's boring and he's Scottish!" I found it a very bewildering attitude."

The crunch came when, after seven weeks of leaving Davies to his own devices, John Whiston and line Producer John Bush, asked to see a work-in-progress rough cut of the documentary. The one problem was that, at this stage, Davies had not even begun editing – figuring editing should only begin once all the raw footage was available. It was another example of a house-style practice unfamiliar to the Director.

"I can look back on it now and realise what the problems were. Basically I was following my brief, not knowing that I was expected to deliver it in the house-style. Part of that is down to me – I should have enquired more, asked appropriate questions, sought clarification at an earlier stage – but equally, at no stage was it outlined to me that I should not follow my written outline that was the basis of my commission.

"Half-way through production I remember getting a call telling me that my Editor, Francis Buchanan, was now available for me. And I recall thinking, "Hang on, I haven't finished shooting yet". That revealed a fundamental difference in approach. My attitude was, you create a programme, write it, structure it, shoot it and then you go in and edit it. Their viewpoint, which I now understand because I've incorporated some of their way of tackling projects into my own style, was to start editing with whatever you've got already, and then you do additional shoots to cover or bolster any elements in the story where you feel you're lacking. You continue package editing all the way through until you end up with sets of self-contained modules that each tell one part of the story. In other words they believed you should find the overall story as you go along, editing to further develop themes as they emerge, and then continuing to edit, to coalesce and refine right up to the point of broadcast.

"Half-way through production I remember getting a call telling me that my Editor is available for me. I recall thinking, 'Hang on, I haven't finished shooting yet'"

"So, what you see in the video release is, almost to the letter, the outline I had submitted to John Whiston on day one. What you saw on TV was my raw footage but edited into **Late Show** house-style with interviews I had never proposed but which were there to develop the thematic points John Bush wanted to make. I can see now that their way was right for them. That is the way they had been successfully making programmes for quite some time.

"Crunch point for me came on the Monday morning when I had just started editing together all the drama bits - telling about the creation of **Doctor Who.** I got a phone-call that John Whiston wanted to come down to the editing suite on Wednesday to see what I had done so far. And I started panicking because I realised I hadn't really got anything meaty to show him. I tried to cobble something together in time, but it was ramshackle. He became very uneasy when he saw it, believing I would never get it all edited together in time. He took John Bush to task for not keeping a better eye on me and immediately put him in charge of editing the final programme. Effectively the whole programme was taken off me at that point."

Under Bush's direction, additional interview material was shot as the documentary's new pilot strove to develop new angles and find new slants. How far could THE GREEN DEATH be seen as a metaphor reflecting society's fear of AIDS, for example.

The traumas of those last few days before transmission have been well documented, but while it is true that Kevin Davies almost walked out of the project, there were other events that ultimately mitigated his stance and his belief in the programme he wanted to make. At the inevitable post-production meeting Davies, far from receiving a bollocking from Whiston, was invited to direct one or more of the five-minute vignettes that would accompany PLANET OF THE DALEKS on its rerun.

The video version, wherein Davies was handed total artistic control, became a documentary best seller, ultimately winning praise from John Bush who finally realised, a year later, that his protégé's vision had been clear from the outset after all.

"Watch the very end of the TV version, that Bush put together, and then go and watch the end of the video release. The TV version," with the 'tolling bell' theme taken from THE TRIAL OF A TIME LORD, comes across as a death knell for **Doctor Who**. My vision, which relied on Mark [Ayres] supplying me with just the right musical soundtrack – and composed music was something that Music and Arts had, ironically, never considered commissioning for their documentaries – gives the finale an uplifting quality that assures the viewer that **Doctor Who** will be back. Some day..."

RADIO PERTWEE

Peter Linford assesses the third Doctor's two radio serials – and asks not whether they're real *Doctor Who*, but whether they're real Pertwee...

LEAVING ASIDE THE VEXED QUESTION of the two Pertwee radio plays' respective quality, any self-respecting fan will be at least as concerned over whether they can be considered true Pertwee.

Now this is not a debate about their canonicity. Nor is it about quality, which assessment has been made elsewhere in this issue. It is about tone and atmosphere. We are asking whether they actually "feel" like Pertwee and the initial difficulty with determining whether any particular story is traditional Pertwee is that the Pertwee era itself was not traditional **Doctor Who**. The second problem is that the two radio plays are as different from each other as the Pertwee era was from the rest of the canon.

There is a superficial similarity between the two in the fact that both use alternative realities (ER/N-Space) to motivate the plot. Here Pertwee-ness abounds, for it was characteristic of that most un-**Who**-like of eras that Earthly preoccupations drove its stories. The Auton stories arose from the growth of plastic in the manufacture of domestic goods (although a race of Bakelite automata might have been more fun); THE GREEN DEATH arose from corporate pollution scandals and, like *INVASION OF THE DINOSAURS,* the rise of the green movement; THE MONSTER OF PELADON took its cue from industrial disputes. The Earth-bound format perhaps made a focus on Earthly issues inevitable.

Of course what it also did was to make the era confused in its setting. Ostensibly set in the near future it nevertheless cloaked itself with contemporary 70s concerns and references as above, giving fans the opportunity for endless debate on the actual timing of the stories. Twenty years later it was no different. Virtual reality is a 90s topic. The revived Pertwee era continues to draw on its surrounding culture.

Where THE PARADISE OF DEATH differs from its forebears, however, is in its lack of commentary on the issues on which it draws. THE MONSTER OF PELADON and THE GREEN DEATH are social commentaries. They take a view on their subject (pollution = bad; miners = oppressed). THE PARADISE OF DEATH makes no such statement. Virtual reality is a subject but not an issue. (If there is an issue it is indolence and the statement is that indolence draws on the energy of others.) In THE GHOSTS OF N-SPACE the alternate reality is literally that. It is real, not virtual, and as such has even less claim to being an issue. It is a setting, nothing more. There is no typical Pertwee "issue" for him to moralise about.

If alternate reality gives the two plays a similarity of theme structurally they are quite different. It is the clear structure of THE PARADISE OF DEATH which makes it most clearly a Pertwee story. As with many Pertwee stories (PLANET OF THE SPIDERS, THE THREE DOCTORS, THE TIME WARRIOR), the story begins as an Earth-bound mystery and then after a couple of episodes reveals an alien motivation and the action shifts to another planet. It is all fabulously predictable, even down to the opening laboratory scene, conversations with ministers, calls to the UN, tiresome anecdotes and so forth.

The principals are in character too. Pertwee may sound ancient but he often did and hasn't forgotten the role. In quite a few of the scenes, such as the initial meeting with Freeth and Tragan or the mortuary scene, if you close your

eyes you can picture the familiar mannerisms. Here he sits with one arm resting on the table, here he rubs the back of his neck. After falling from the tower he probably lies with one knee sticking up. Unfortunately we also have the more buffoon-like Brigadier of the later Pertwee seasons, reluctant to think for himself and dependent on the Doctor to tell him what to do. Ordinarily of course in traditional Pertwee when the action shifts the Brigadier and the UNIT squad stay behind. Here the Brigadier goes, but for reasons which have more to do with the production than the story.

So there is much in THE PARADISE OF DEATH that is Pertwee. Conversely in THE GHOSTS OF N-SPACE anything that is typically **Doctor Who**, let alone Pertwee, is a lot harder to find. The story does not have any recognisable structure and certainly does not feel like a traditional **Doctor Who** story, Pertwee or not. The decision to make use of the TARDIS to zip back and forth in time within the story may be laudable but in the otherwise TARDIS-light Pertwee context is unsettling. There is in fact so little to latch on to that it is tempting to suspect that Barry Letts, who really should have known better (although let's not forget that he also perpetrated *The Sevenfold Crown* and *The Syndeton Experiment*), was simply using **Doctor Who** as the vehicle for a random story that he had lying in a drawer.

If there is any hint of Pertwee in the story it probably lies in the relationship between Sarah and Louisa. This relationship, such as it is, has precedents in the Pertwee canon. While the Doctor is off setting things to rights in THE MONSTER OF PELADON Sarah gets pally with Queen Thalira. In COLONY IN SPACE while the Doctor is off fixing things for the colonists Jo and Mary Ashe become chums. The downside, both first time round and in the 90s, is the assumption, typical of the Pertwee era, that girls play with girls and boys with boys. While the Doctor takes drinks with Sgr Verconte and talks astronomy and the Brigadier teams up with Jeremy and tough men from the village to defend the castello, Sarah gets together with Louisa and they discuss dresses and boys. It is characteristic of the paternalism which was a feature of Pertwee's Doctor and the format of the show at that time, as indeed is Pertwee's reprimand to Sarah for failing to spot the important clues in what Louisa told her.

Less characteristic of the Pertwee era, and redeeming this earlier unfortunate habit, is THE GHOSTS OF N-SPACE's extended epilogue. On the whole Pertwee stories tend to end when the story ends. Had this been true Pertwee Sarah would not have got the chance to re-enter N-Space. Once Pertwee had seen off Max that would have been it, with Louisa left in limbo. The seventh Doctor and Ace may have stuck around for Mike's funeral in REMEMBRANCE OF THE DALEKS and Davison allowed the debate about the fate of Adric to happen at the start of TIME FLIGHT, but the Pertwee stories were more offhand. Pertwee gives a casual aside about Louisa's fate. In THE MIND OF EVIL, Barnham is dead and that's just tough. Ditto Major Baker in THE SILURIANS.

This casual approach emerges from the brisk and brutal militarism that is the setting for the era. It did not allow time for sentiment of the nature that Sarah shows in THE GHOSTS OF N-SPACE and, considering the stories chronologically, continued to show in PYRAMIDS OF MARS when she chastises the Doctor for his lack of concern at the death of Laurence Scarman. In SILURIANS the Doctor, having raced to the hospital in search of Major Baker, upon finding him dead simply gets back into his car and returns to his lab.

In both THE GHOSTS OF N-SPACE and THE PARADISE OF DEATH he shows more compassion. He does not rebuke Sarah for trying to help Louisa and even, staggeringly for this incarnation of the Doctor, eats humble pie and admits his fault when Waldo Rudley dies. He is in this respect a less Pertwee-ish Doctor, but a more appealing one.

It would seem, then, that where the two radio plays do maintain an air of Pertwee-ness it is ever so slightly tweaked. Pertwee is his Doctor but with a gentler edge. The structure is maintained but allows a crossover between the Earth-bound cast and the time-travelling cast. The present day is just that. Contemporary issues are used but there is no sententious moralising. The paternalism is there but Sarah resists it.

These differences are subtle, but real, so where do they leave us in our little exercise? Do they bespeak a realisation of the era's faults? Are these plays representative of the way Letts would have liked the Pertwee era to be, or of how he thought it was?

The truth is that we are making the judgement from an impossible perspective. There is, as we have seen, much in THE PARADISE OF DEATH which is Pertwee, less in THE GHOSTS OF N-SPACE. Let us try, however, to put a retrospective head on and imagine that we are considering the stories thirty years after they had been made in the early 1970s. In all probability, we would have no trouble placing the stories within the era, because that is where they sit. PARADISE is a semi-UNIT story in the mould of, say, THE THREE DOCTORS. THE GHOSTS OF N-SPACE would be a non-UNIT story in the mould of CARNIVAL OF MONSTERS – a **Doctor Who** story from the Pertwee-era, but not an archetypal Pertwee story.

The need for contextualisation is driven by hindsight. Our frame of reference is what we had to start with, so rather than adapt it to fit the new material, we try to place the new material within it, and reject it if it doesn't fit. Had both these plays been 70s TV stories we would have no problem with them. Apparently un-**Who**-ish elements, such as the Brigadier's Sicilian connections or the overt sexual appetite of Tragan would have been absorbed into the canon and accounted for. It is only the dislocation of time which prompts the audience to make judgements.

The plays are real Pertwee, because they are written and acted by the people who made the Pertwee era what it is. The reason why Richard Hurndall is not the first Doctor in THE FIVE DOCTORS is nothing to do with the story or the way the part is written. It is entirely to do with the actor not being William Hartnell, compounded by the real Hartnell's appearance in the pre-credits sequence. *Spare Parts* is a fifth Doctor story because of Peter Davison. A Big Finish audio starring, say, David Troughton as the second Doctor would not be a second Doctor story for the same reason.

The playing's the thing.

Dr Who: he really is invincible

RADIO WAVES
PAUL DONOVAN

SIX YEARS after BBC Television called time on Dr Who and sent him into outer darkness, BBC Radio has decided to resurrect one of the corporation's greatest post-war successes. Dr Who And The Paradise Of Death, the first wholly new story since the programme faded from the screen at the end of the 1980s, will start on Radio 5 on the last Friday in August. A cassette from BBC Enterprises, which is expecting it to be a major commercial hit, follows 10 days later.

Jon Pertwee, the third actor to play the good doctor on television, is returning to the role which he occupied 20 years ago in the early days of colour. The BBC also persuaded Elisabeth Sladen to reprise her role of the wide-eyed assistant, Sarah-Jane, and Nicholas Courtney to revive his character of the gruff Brigadier Lethbridge-Stewart.

Recorded last month at the BBC's Maida Vale Studios, the five-part serial — which, depending on its success, may well be the first of several — is now being edited in Broadcasting House. Its producer, Phil Clarke, who was only two years old when Dr Who began on the day after Kennedy's assassination in November 1963, was one of a whole generation who remembers being "scared to death" by the Daleks. "It's a rather exciting show to produce," he says, "because it's like playing with your own childhood heroes."

Clarke, responsible for Loose Ends on Radio 1 and the brilliantly improvised Masterson Inheritance on Radio 4, belongs to the BBC Radio light entertainment department. "But this new Dr Who story is not being played for laughs, far from it. It's not a comedy. It's being played straight, which is the only way to do it."

It has always been a mystery why BBC Television, then being run by Michael Grade, decided not to commission any more series. Over a span of seven Doctors, 21 Dr Who girls, 150 separate adventures, and innumerable inter-galactic monsters made from innocent polystyrene, the programme became a hit throughout the world. It was sold to 60 countries, commanding a regular viewing audience estimated at 110m. It was one of the very few dramas to have its own international fan club, a group every bit as active in its letter-writing campaigns as the Keep Radio 4 On Longwave brigade. It was shrewdly merchandised with spin-off books, toys and games (including a talking Dalek). Even without any new series on television, its appeal has stayed remarkably buoyant: more than 900,000 copies of the 50 Dr Who videos have been sold, and the recent Friday evening repeats on BBC2 were watched by up to 2.4m people.

Clarke can throw no light on why BBC TV discontinued Dr Who, but is determined that its revival should contain the key ingredients. "It has been written by Barry Letts, who was a Dr Who producer in the Pertwee era and also wrote one of the most successful stories, The Daemons. The music, including the instantly familiar theme tune has been created by the BBC Radiophonic Workshop. We are hoping that it will appeal to those who have nostalgic memories as well as to those younger people who have discovered it from the videos and repeats.

"It is a joy to do on radio, because anything is possible. Unlike television, the budget does not force constraints. If you want to mount a scene in which someone is facing 2,000 aliens armed only with a pair of tweezers, you mount it. You never have to find the money to build rocky crags or warrens of cardboard corridors. You can stage the most epic of battles as well as the most intimate of whispers. Radio frees you to do anything. We have a scene in which a giant bat comes crashing through the jungle. That would be difficult to do, but on radio we've managed by flapping a lady's leather handbag. One of the studio managers borrowed it from his wife."

He is reluctant to reveal many details of the plot, except to say there will be "plenty of monsters" and completely new villains, some humanoid, some not, some disguised. It raises the distinct possibility that the children of those who once watched from behind armchairs, pleasurably frightened by Ice Warriors and Cybermen, will now be listening from behind armchairs — a wry prospect in the year that a legendary television programme celebrates its 30th anniversary.

Sunday Times

Whatever Happened to Susan...

WHAT DID HAPPEN TO SUSAN? Well, Radio 4 says she regenerated into Jane Asher, managed to slip back 200 years in time, worked with the Thals dominating the EEC, and came to resent her grandfather very deeply. So far, this 1994 radio play's not that dissimilar to the fannish *Susan Diaries* recently reprinted in ***Doctor Who** Magazine*. But the problem with **Whatever Happened to Susan** is that it falls between two stalls – neither fannish or mainsteam enough.

Take another show in the series, covering Dick from *The Famous Five*. Thanks to the ITV series, tabloid tales of politically correct bans and **The Comic Strip**'s superb spoof, we all know enough about The Famous Five to appreciate the jokes. But outside fandom, Susan's a more obscure figure. The general public knows about the Doctor. They probably know he was originally an old man, and might even know that he had a grand-daughter. But only people of a certain age, who grew up with her as their companion, would recall what she was like, and maybe remember that she was left behind in a ruined 22nd century (something the radio play dismisses).

Adding to the problems, **Whatever Happened to...** is presented as a documentary about people who were once famous. In the other shows, that works, but here it means the scoop of a lifetime – the existence of aliens on Earth, taking control of Europe! – gets passed off as a side issue. Perhaps things might have worked better had it been *Whatever Happened to Ian and Barbara (Who claimed they'd been time-travellers)*. As played by James Grout and David Whitaker's ex-wife June Barrie, they're shown to have dismissed their travels as hallucinations. To have shown them continuing to do so even as the truth emerges… that would have been funny…

'And all the time the transmissions are getting crueller, and bloodier.'
'Really Brigadier, I sometimes think you have a very shaky grasp of the theory of relativity.'

LIKE WE REMEMBER

Jim Smith praises a neglected classic...

WHEN **IN-VISION**'S EDITOR ASKED ME FOR a piece for this issue on either "the Pertwee radio serials or the early New Adventures" my instantaneous reaction was to go for the latter. The NAs are my personal favourite era of **Doctor Who**, with all their sentient churches, silver cats, symbolic owls and real characterisation. But then I thought again. Much has been written on the New Adventures and their contribution to that nebulous idea of an Uber-**Who** that we all, like it or not, keep in our heads, but few people have ever had anything good to say about THE PARADISE OF DEATH. There's something to be said for standing up for something that few others have ever had a good work to say about – especially when said piece deserves some standing up for.

Production wise, PARADISE is a real doozy, frankly. It has excellent stereo mixing, some splendid music courtesy of Peter Howell and sound effects with real punch and wallop. The cast too, is excellent. In fact, on paper THE PARADISE OF DEATH vies for the title of 'best cast ever assembled for a **Doctor Who** story' (the other candidates being, of course, KINDA, PARADISE TOWERS, GHOST LIGHT and DEATH COMES TO TIME). Maurice Denham, Harold Innocent, Peter Miles and Julian Rhind-Tutt is a principal cast that any production would be proud of. Peter Miles is deliciously evil in a part that could have been bland in lesser hands, Harold Innocent is magnificently smug and oozes bellicose intransigence and Maurice Denham is wonderfully doddering and noble. Rhind-Tutt doubles up left right and centre, and while he never gets to be as endearing as he would later be as Hugo in **Hippies** he add substance to the minor roles with considerable skill.

On top of this there's the reunited trio of Pertwee, Courtney and Sladen, two of whom (lest we forget in this age in which we are constantly battered by revivals of old **Doctor Who** characters) hadn't played their respective parts for the BBC in a decade. They all deliver the goods here, with the possible exception of Sladen, who perhaps tries too hard to 'play down' her performance to the age she was in her Pertwee TV serials. Here she comes across as a woman in her forties pretending to be a teenager. Which is pretty much exactly what she is, of course. Refusing to pretend to be their younger selves is, conversely, what makes Pertwee and Courtney's performances so enjoyable. This Brigadier is a crusty, ageing soldier still on active service, not a comic Colonel Blimp nor a no-nonsense thirtysomething military man. There's an element of 'one last big score' to his leading of the Parakon resistance in battle which is more to do with Courtney's age and reputation than it is to do with a story ostensibly set shortly after THE GREEN DEATH. And quite right too. Equally Pertwee's Doctor, although still a kick-ass action man with a tendency to moralise, is also more of an ageing absent-minded Professor type than the character you would find if you put your then virtually new TERROR OF THE AUTONS cassette in the VHS after listening to Episode One on transmission.

These two performances are indicative of the production's biggest strength; that it's some firmly of the 1990s rather than the 1970s. This is something commented on much at the time of original transmission, and bizarrely treated as if it were a weakness not a strength. To try and recreate something twenty years past in every detail, or even in general sense, is absolute folly. We can only in our own time create things of our own time. So, the serial takes the basic props of the Pertwee era *as the general public remember it* rather than as it was, and uses them to tell a story where technology and concerns of the serial are of the time of its transmission and the Doctor and the Brigadier are, effectively, middle-aged men. It has a few cracks at the then-Government's obsessions with class, shareholding and 'consumers' as well, and allows the Doctor to openly worry about the idea of a population dulled into ignoring the behaviour of their own government by a constant diet of violent and/or bland entertainment. The central plot, concerning the plant 'rapine' (the word has obvious connotations of some kind of violation) is a hulking great metaphor too, and it's through this that Letts the Buddhist-humanist frets about those who are willing to take more than they give, a key worry of early 90s Britain. This approach is carried over as far as the sound effects, even the TARDIS materialisation de-materialisation has extra layers added to it to give it extra stereo wallop, and the **Terminator 2**-influenced battle sequence at the end of Episode Two remains, to this day, a highlight of action scenes in audio-only **Doctor Who**. No kidding, just listen to those lasers and explosions. Zap! Pow! Boom! Etcetera. As many of those who attempted to make **Doctor Who** in the years after 1993 failed to quite understand, kisses to the past are all very well, but now is now and it isn't ever going to be any-when else.

Letts' script is satisfying in terms of action, concepts, incident and forward motion, but is lacking somewhat with regard to dialogue and plot coherency. The characters are strong, if not subtle, but are reduced to saying things like 'I thought you'd spotted that they'd all got Martian socks on' and ordering drinks like 'Blip juice'. At the time I'd put the occasional queasy adolescence of the writing ('virgin at a blip do', 'a moon-brothel just suits my mood' etcetera) to a lack of control of tone on Letts' part, but a decade later it seems more like parody; an example of the kind of almost randomised, oscillating dramatic tone one gets in Japanese anime and Hong Kong action movies.

Even if Letts' dialogue is occasionally suspect (and it is) and he often has his characters telling the audience what's going on in front of their eyes (the cardinal unforgivable sin of radio scripting) he at least seems aware he's writing radio in another sense. We get huge battle scenes, numerous settings (a jungle, palaces, Hampstead) and flying cars rather than TV friendly corridors and control rooms, a mistake made by Eric Saward when scripting SLIPBACK, another old **Doctor Who** radio serial of which I am rather fond. Scenes of the Brigadier flying into battle atop a Pteradon type beastie or the Doctor fighting a duel in a huge arena are beyond TV (or even some film) budgets but are perfectly manageable on audio and Letts' utilisation of them indicates a pleasing willingness on his part to 'think big'.

THE PARADISE OF DEATH is flawed, but its well made and moves along at a hell of a lick. Even now, when its status as audio **Who** no longer has novelty value, it retains a power to entertain and amuse. Its obvious sincerity, combined with the charmingly avuncular, entirely appropriate and simply flawless central performance from Jon Pertwee should be cause enough for anyone with real affection for **Doctor Who** to cut the piece more than a little slack.

THOSE WERE THE WILDERNESS YEARS THAT WERE 1994

JANUARY

- Reportedly responding to public demand, BBC Enterprises re-releases three of its **Doctor Who** video titles – PYRAMIDS OF MARS, THE ARK IN SPACE and DAY OF THE DALEKS – in episode format. Previously these three VHS tapes had only been available as edited, movie-format 'omnibus' editions. Each of these re-releases is priced at £7.99.

Sunday 2 January

Spurred by the ratings success of PLANET OF THE DALEKS, Producer John Whiston of **The Late Show** has commissioned a further batch of repeats for 1994. The season kicks off with a midday screening of the first episode of THE GREEN DEATH on BBC2.

Saturday 29 January

The Daily Mail seeks to reassure **Doctor Who** fans, anxious about the nationality of Steven Spielberg's preferred choice of Time Lord, that he will be British after all. The top name in the frame, the paper suggests, is *Phantom* menace Michael Crawford.

FEBRUARY

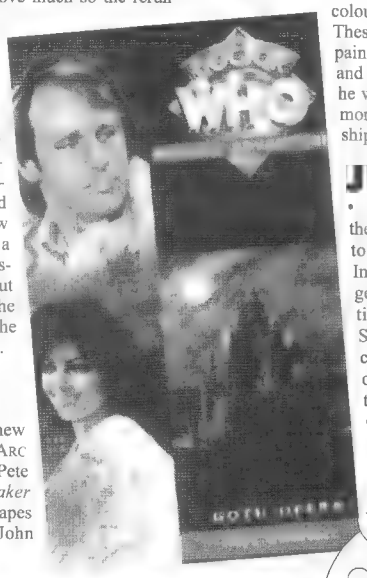
- More **Doctor Who** tapes are re-released at the 'budget' price of £7.99. These include THE CLAWS OF AXOS, THE BRAIN OF MORBIUS and THE AZTECS.
- *Today* newspaper reveals that Green Light has struck a deal with the big media company Lumiere to produce their movie ***Doctor Who*** *– The Last of the Time Lords*. Nicholas Meyer and Leonard Nimoy are feted as potential Directors, and there's speculation that Alan Rickman and Jane Seymour have signed to play the Doctor and companion roles.

Sunday 6 February

Part one of PYRAMIDS OF MARS airs on BBC. HORROR OF FANG ROCK was to have been the next repeat, but poor figures for THE GREEN DEATH (below a million for one episode) has triggered a rethink, with John Whiston having approved this late substitution. Ratings do not improve much so the rerun season is cancelled after this story ends on 27 February.

Sunday 27 February

Peter Davison, Jon Pertwee and Tom Baker all appear together – not on stage at a convention, nor for a new **Doctor Who** production, but for a big-budget poster and newspaper advertisement for Volkswagen Cars. The ad claims how spacious inside their new Golf models are. The BBC voices a complaint over no agreement or licensing deal having been struck, but Volkswagen points out that only the actors are appearing in their ads, not the characters they played in **Doctor Who**.



MARCH

- BBC Video brings out two new **Doctor Who** titles this month, ARC OF INFINITY with a cover by Pete Wallbank, and *The Colin Baker Years*, the last of the 'specials' tapes devised and produced by John Nathan-Turner. Sadly sales of this tape are so low that it fails to register in the Top Fifty chart. No further 'specials' tapes are contemplated by the BBC.
- The final rejacketed novelisations from Virgin Books are published, bringing to an end the Target label that has been in existence since 1973. Only five **Doctor Who** TV serials remain unpublished.
- Cornerstone, a U.S based company, releases the first ever set of **Doctor Who** trading cards. Cornerstone has a licence to produce four sets of cards, but problems over contractual payments to artists means their final set, printed in 1996, is a poor reflection of standards seen in 1994.
- With Green Light still confident about their chances of pulling off a **Doctor Who** movie, more news bubbles up on Amblin's bid to get a version for TV under development. *The New Adventures of* ***Doctor Who*** is a popularly banded title, but financing is still being sought from a major Hollywood studio – most likely Fox – although a Producer has been confirmed by the name of Philip Segal.

APRIL

Two more tapes from BBC Video are unfurled: INFERNO in a double-pack and GHOST LIGHT in its original broadcast format and running length.

Sunday 3/Monday 4 April

Determined to top last year's triumphant event, the organisers of ManoptiCon stage this year's show in the Gothic environment of Manchester's town hall, which would otherwise be closed for the Easter holiday. Maintaining its reputation for attracting never before seen guests, the star turns at this year's event are first timers Caroline John and Peter Purves.

Tuesday 12 April

THE PARADISE OF DEATH receives a second airing, this time on Radio 2. Totally by co-incidence (?) the novelisation is simultaneously published by Virgin Books. This reruns eventually lasts six weeks after one episode is mistakenly run twice.

Saturday 30 April/Monday 2 May

Blue Box 2 takes place at the Novotel in Southampton. Colin Baker heads a guest list that includes Elisabeth Sladen, John Leeson, Deborah Watling, Philip Madoc, Peter Bryant, John Leeson, Mervyn Haisman and Barry Letts.

MAY

- BBC Enterprises changes its legal name to BBC Worldwide.
- Five limited edition **Doctor Who** colour prints are published by *Spacescapes*. These fine art lithographs have all been painted by Effects Designer Ian Scoones, and all of the illustrations hail from serials he worked on. Top seller is a view of primordial Earth featuring the Jagaroth space ship.

JUNE

- Paul Cornell's novel, *Goth Opera* is the first **Doctor Who** *Missing Adventure* to be published by Virgin Books. Initially Editor Peter Darvill-Evans suggests the rate of release will be one new title every two months, but by September sales have proven so successful that the rate is accelerated to one new book every month, paralleling the frequency of *New Adventure* titles.
- Silva Screen's latest CD is *The Worlds of* ***Doctor Who***, a selection of segued cues and incidental music suites from Mark Ayres, Dominic Glynn, Peter Howell and Roger Limb.

WHO'S SORRY NOW: Peter and Sandra

Dr Who star in split

★ **DOCTOR Who star Peter Davison yesterday announced he and actress wife Sandra Dickinson are to divorce. Their 14-year marriage — thought to be one of the most solid in showbiz — is believed to have been wrecked by the pressure of constant stage work. A statement said: "There is no other person involved on either side."**

★ **It added that the couple, who have a daughter, Georgia, eight, will continue sharing their home at Henley-on-Thames, Oxon, "but will separate in due course".**

Davison, 42, starred as Doctor Who from 1982 to 1984, and as Tristan Farnon in All Creatures Great and Small. American Sandra, 43, has played a dizzy blonde in scores of shows, such as The Hitch-hiker's Guide To The Galaxy. Last night both were appearing in London's West End.

Saturday 18 June

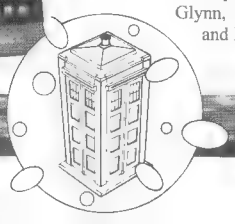
The Screen at Walton, a repertory cinema in Walton-on-Thames hosts a special screening of the two AARU Sixties Dalek movies in their full widescreen format. The event has been trailed by ads in *DWM* and a large audience attends.

Tuesday 22 June

The Daily Mail changes its mind about casting for the new Amblin production. Now former Python Eric Idle is the front runner with pneumatic **Baywatch** blonde Pamela Anderson tipped as his companion, and Peter O'Toole as the Doctor's father! A pilot for this series, which will be called *The New Adventures of* ***Doctor Who***, will apparently start shooting in July with Ridley Scott in the Director's chair.

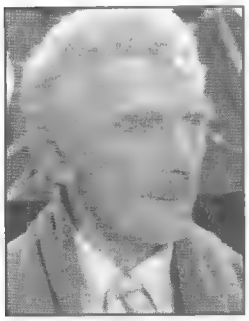
JULY

- Three **Doctor Who** tapes this month. Colin Howard provides the cover illustration for DESTINY OF THE DALEKS while Pete Wallbank gets to blend THE VISITATION with BLACK ORCHID.
- After a long gap Titan Books unfurls another in their Script Book range with GALAXY FOUR by the late William Emms.



AUGUST

- After many false starts 'THE SEEDS OF DOOM finally makes it to video as a double pack with a cover by Colin Howard. Curiously, for a serial that caused so much fuss with Mary Whitehouse in the Seventies, the story is granted a 'U' certificate.
- Marvel Comics publishes its fourth full-colour *Doctor Who Yearbook*.



Thursday 11 August
Screen **Doctor Who** Peter Cushing passes away at the age of 81 in Canterbury, Kent. As a tribute the BBC broadcasts one of his films for Hammer, *The Hound of the Baskervilles*, followed by a montage of clips from his many movie roles. The sequence concludes with a freeze frame shot of Cushing winking to camera, taken from ***Doctor Who** and the Daleks*.

Monday 22 August
Many papers print photographs of Jon Pertwee, Colin Baker and Sylvester McCoy posing with model, Linda Lusardi as they prepare to film a new production together, *The Zero Imperative*, with former companions Louise Jameson, Caroline John and Sophie Aldred. This is not a BBC production, but a direct-to-video independently produced adventure that uses cast members from **Doctor Who** in roles similar to their TV incarnations. *The Zero Imperative* is by Bill Baggs and will be launched in September.

SEPTEMBER

- BBC Worldwide releases another double-cassette double bill THE RESCUE and THE ROMANS, two consecutive stories from the Hartnell era.

Spielberg aims to film Dr Who with Crawford as Time Lord

HOLLYWOOD'S Steven Spielberg is preparing to acquire a great British hero — Dr Who.

He wants to join forces with the BBC and turn the classic series into a big screen picture. Top of the joint Spielberg-BBC list to play the Time Lord is Michael Crawford (right)

Executives at Spielberg's Amblin Entertainment at Universal City near Los Angeles and key BBC people believe Crawford would be 'perfect' because he's British and is popular on both sides of the Atlantic. The BBC owns the Dr Who character and would license him to Amblin. Crawford would join a distinguished list of thespians who have played the part. They include William Hartnell, Jon Pertwee, Tom Baker, Peter Davison, Colin Baker and Sylvester McCoy, who all portrayed him on television.

There has been talk for years of getting a blockbuster version of Dr Who for cinema release. One of the many matters up for discussion is whether Amblin would retain the Doctor's inherent Britishness. I suspect they would because the old programmes have achieved cult status in the U.S. and an American make-over of Dr Who would upset those fans as well as those elsewhere in the world.

Crawford sounds right for the part. He's agile, amusing and he could handle all the special effects required.

Crawford has longed for a new role to stamp his mark on, as he did indelibly with Andrew Lloyd Webber's Phantom Of The Opera in London, New York and Los Angeles.

Dr Who hit BBC-TV screens three decades ago. At the height of its success, it boasted 110 million viewers in 54 countries

One senior BBC executive told me: 'We're in the very early stages of discussion and we want to get to the point where we agree in principle. After that we can talk about whether it's best suited to be a motion picture or a lavish film series for television. Whatever happens, the BBC will make some money out of it, but not a fortune because Amblin and a Hollywood studio would be taking most of the financial risk.'

Daily Mail

- More news from Philip Segal who confirms that a script by John Leekley is being reviewed by Fox prior to production beginning in November. Leonard Nimoy may direct as Ridley Scott will not now be available. Segal intends this pilot film, which will feature the Daleks, the Master and Davros, will air in May 1995.
- ***Doctor Who** The Seventies*, the latest coffee-table books from Howe, Stammers and Walker is published, priced at £15.99.

Friday 2 September
Less than a fortnight since Peter Cushing's death, his co-star in ***Doctor Who** and the Daleks*, Roy Castle passes away, aged 62. A versatile singer, trumpeter, dancer, actor and all-round stage performer, Castle fought a long and public battle against cancer before his early death.

Saturday 24/Sunday 25 September
At the annual DWAS PanoptiCon convention in Coventry Sylvester McCoy reveals that his close friend and fellow actor Paul McGann has been approached to play the title role in Amblin's **Doctor Who** series. He has, however, turned the role down as the contract was for a five year period. On October 5th the Daily Mail will run a version of this story, alleging that McGann is still in the frame.

OCTOBER

- Colin Baker reaps writing plaudits as author of Marvel's latest **Doctor Who** graphic novel, *The Age of Chaos*. Curiously it features the sixth Doctor…
- The first of the Mara serials is released on video as KINDA goes on sale.

Saturday 20/Sunday 30 October
Dreamwatch Magazine (formerly *DWB* until October this year) hosts its first and only convention at the Park Inn Hotel at Earl's Court. The event coincides with the premier of *Shakedown*, an independently made video, directed by Kevin Davies, starring Carole Ann Ford, Sophie Aldred and Michael Wisher from **Doctor Who**, plus Jan Chappell and Brian Croucher from **Blake's Seven**. Redesigned Sontarans are the villains in this impressive production that was shot deep in the bowels of the HMS Belfast cruiser in London.

NOVEMBER

- Gearing up for Christmas this month's BBC video release is *More than 30 Years in the TARDIS* a greatly expanded version of Kevin Davies' 30th anniversary documentary screened last year. As well as much more material, this version of the documentary is much closer to Davies' original vision for the project than the show that was re-edited at the eleventh hour by **The Late Show** Producers in 1993.
- Also out for Christmas is another Titan Script Book, *The Crusade*, with notes by Stephen James Walker.
- A second set of **Doctor Who** trading cards is published by Cornerstone.

Saturday 5 November
By way of promoting *More than 30 Years in the TARDIS* Dominitemporal Services has organised a one-day launch event at the BAFTA premises in Piccadilly. Guests include many of the **Doctor Who** celebrities interviewed for Kevin Davies' production.

Sunday 6 November
Channel 4 broadcasts ***Doctor Who** and the Daleks* in partial widescreen for the first time on TV. Its Welsh counterpart, S4C, will screen it on 20 November, far closer to the actual anniversary of the series.

Friday 11 and Sunday 13 November
Jon Pertwee, Elisabeth Sladen and Nicholas Courtney reunite to record a second **Doctor Who** serial for radio, written by Barry Letts. THE GHOSTS OF N-SPACE also stars Stephen Thorne, Sandra Dickinson, Harry Towb and Richard Pearce, the latter recreating his role as Jeremy Fitzoliver. Again recorded at Maida Vale studios it is intended transmissions will begin in February 1995, but scheduling conflicts on Radio 2 will put this date back until 1996. Jon Pertwee was unavailable on Saturday due to a contracted appearance at a Cult TV convention.

Daily Mail, Wednesday, October 5, 199

McGann: Favourite

Mutineer for Doctor Who

PAUL McGann is being tipped as the next Doctor Who. The actor, 34, who made his name in TV's The Monocled Mutineer, is front-runner to play the timelord in a Steven Spielberg series. If a £3million pilot is successful, 22 episodes will be made.

DECEMBER

- The final **Doctor Who** video release of the year is SNAKEDANCE, the sequel to KINDA.

Wednesday 7 December
Cover-dated for this day, Marvel Comics publishes its final edition of ***Doctor Who** Classic Comic*. While claiming sales are still healthy, Editor Gary Russell appreciates the best **Doctor Who** comic strips of the Sixties and Seventies have been reprinted by now, so Marvel would prefer to close on a high, rather than soldier on presenting poorer strips. Issue 27 closes the collection.

1995

JANUARY

- The month following the big anniversary year begins on a sombre note with reports that the Fox network in Hollywood has pulled plans to sponsor production of Philip Segal's **Doctor Who** TV series. Script disagreements are hinted as the cause of the split.
- Just in time to miss the 1993 **Doctor Who** merchandise boom, Jondar Promotions advertises the first few designs for a projected range of BT phone cards featuring the TV Time Lord. Phone cards are very collectible in the mid-Nineties, and these 50p value cards feature

Dr Who set for a timely return

By TIM JOTISCHKY

DR WHO could be on his way back.

BBC Enterprises said last night it had begun negotiations with two companies, Steven Spielberg's Amblin Television and Universal Television, to produce a new series of the sci-fi classic.

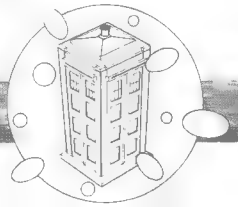
The announcement is a victory for fans who have campaigned for the Time Lord's return since he was killed off by BBC bosses in 1986.

They claimed the 4.5million audience was too small and the programme dated. It made a brief and unsuccessful comeback in 1989.

The new Dr Who will not be on the air until next year at the earliest. As yet, there are no thoughts on a likely successor to Sylvester McCoy — the last actor to do battle with the Daleks.

'The talks are in their early stages and any conclusion is some way off,' said a BBC spokesman. 'We are not expecting to be making any announcement within the next 12 months.'

BBC Enterprises quashed speculation that a major Dr Who film is being planned.



The new Golf Estate.

© Anthony Brown

montaged images from specific stories, as typified by the first one, 100,000 BC.

Wednesday 11 January
Peter Pratt, the actor who played the disfigured Master in THE DEADLY ASSASSIN, passes away.

Sunday 15 January
Following last November's screening of ***Doctor Who*** *and the Daleks*, Channel 4 follows up with *Daleks: Invasion Earth 2150 AD*. Astonishingly, given its 10:05am slot, the movie pulls in 2.67M viewers. S4C screens the same film, similarly in mock-widescreen, on 29 January.

Saturday 28 January
As part of its grand reopening celebrations, the newly refurbished Gaiety Cinema in Bristol presents both Peter Cushing Dalek movies as a double-bill event, hosted by the city's mayor.

FEBRUARY

- More **Doctor Who** tapes are relabelled and re-released at the 'budget' price of £7.99. These include SPEARHEAD FROM SPACE, DEATH TO THE DALEKS and THE ROBOTS OF DEATH.

Saturday 25 February
Producer Philip Segal is a guest speaker at Gallifrey Convention in Los Angeles. He surprises everyone by revealing that Amblin TV has owned rights to make a new **Doctor Who** TV series since 1993 and that, despite Press rumours, negotiations to begin production this year are going well.

TIME WARP: Eric Idle and Pamela Anderson are to star in a Steven Spielberg remake of Dr Who

Evening Standard, 22 June 1994

Dr Who's flying circus

By PAUL NATHANSON
Media Correspondent

MONTY Python star Eric Idle is to play the world's most famous time traveller in a Steven Spielberg version of Dr Who.

He will enter the Tardis with Baywatch actress Pamela Anderson as his assistant and Peter O'Toole as his father in the multi-million-pound television series The New Adventures Of Dr Who.

Spielberg approached Idle, 51, who enjoyed huge success in America with the film Nuns On The Run, thinking he would appeal to audiences on both sides of the Atlantic.

Idle, who appears in Spielberg's new film, Casper The Friendly Ghost, is expected to earn £36,000 for each episode of the £20 million series. Filming is due to start in California in July.

The British director of Thelma And Louise, Ridley Scott, has been asked to handle the pilot programme.

The BBC axed Dr Who in 1989 after 26 years. Ratings had slumped from 16 million to four million. It was the

Continued on Page

MARCH

- A double helping for fans of late companion Ian Marter. BBC Worldwide's pair of **Doctor Who** releases this month feature his first and last performances in the series. THE ANDROID INVASION was his final appearance as Harry Sullivan, but CARNIVAL OF MONSTERS has him playing the role of First Officer John Andrews. By way of a bonus this latter tape includes the 32-minute part 2 episode recovered from Australia, with additional scenes and a rearrangement of the title theme music, as well as several colour postcards and a booklet.
- BT gains unexpected notoriety when, as part of its advertising campaign for the day when all UK phone numbers will gain an extra '1' digit, its poster campaigns include an image of a Dalek from REMEMBRANCE OF THE DALEKS. The slogan, 'It's "1" to remember' comes all too true as the telecom giant comes under flak when bus shelters begin getting vandalised by 'fans' out to steal the posters.
- *Downtime* goes into production on location in London and at the University of East Anglia. This is the movie-length drama, directed by Christopher Barry, that Reel Time Pictures had intended producing in 1993. Producer Keith Barnfather deferred start of production when *The Dark Dimension* was feted as the 30th anniversary special. Billed as the third **Doctor Who** Yeti story, this mini-movies, scripted by Marc Platt, reunites the Brigadier, Sarah-Jane Smith and Victoria Waterfield with Professor Travers and a host of other familiar faces.

APRIL

- BBC Worldwide begins releasing the long-awaited Key to Time season on video. The first two cassettes to hit the shops are, predictably, THE RIBOS OPERATION and THE PIRATE PLANET
- Radio 2 announces a broadcast date for the Phil Clark/Barry Letts **Doctor Who** radio drama, *The Ghosts of N-Space*. The bad news is: the serial won't be aired until March 1996.
- **Doctor Who** Magazine publishes its first article about **Doctor Who**'s presence on that newest of communication channels, the internet. Despite most news groups and discussion platforms still being confined to the academic arena there are signs, the article suggests, of the internet broadening out and becoming available to domestic consumers. *Frontios.niagara.edu* is listed as a particularly well-designed and informative site for discerning **Doctor Who** fans.

MAY

- THE STONES OF BLOOD and THE ANDROIDS OF TARA are this months video releases in *The Key to Time* series.
- Dramatic news from Hollywood that Fox will not commit to making a new series of **Doctor Who**. They have, however, intimated interest in seeing a pilot adventure produced. Philip Segal is instructed to commission a new script. Dudley Moore and Donald Sutherland are still hotly tipped to play the title role.

Saturday 5/Sunday 8 May
With no ManoptiCon convention to worry about this year, the Spring period belongs unopposed to the organisers of Blue Box III, which is again held in Southampton. Among this year's guests are Elisabeth Sladen, Caroline John, John Nathan-Turner, Anthony Ainley, Nicholas Courtney, Deborah Watling, Barry Letts, Victor Pemberton, Peter Bryant, plus several actors from the hit 70's s/f series, **Timeslip**.

JUNE

- *The Key to Time* VHS tape series concludes with release of the final two stories, THE POWER OF KROLL and THE ARMAGEDDON FACTOR. Contrary to expectation and previous performance, all six episodes of the finale story have been compressed onto one 3-hour tape. "Just don't regard this as a precedent" warns BBC Worldwide.
- BBC Woldwide launches another set of **Doctor Who** products – talking book cassettes, whereby celebrity guests from the series read abridged versions of selected Target novelisations – ideal for use on long car journeys. Two cassettes launch the range, *Planet of the Daleks*, narrated by Jon Pertwee and *Warriors of the Deep*, read by Peter Davison. Author Chris Wallace has written the adbridged versions of these adventures.

Tuesday 13 June
The BBC hosts a Press conference at Television Centre to assure journalists that the Amblin TV movie project is still alive and well. A new writer, British-born Matthew Jacobs, is hard at work on a revised script even now…

Saturday 17 June
Colin Baker cuts the ribbon to open what is being billed as 'The largest collection of **Doctor Who** memorabilia in the world. Lower Dee Mill in Llangollen is the new home of toy manufacturer Dapol since a fire destroyed their original factory in Winsford, Cheshire. The glass-sided galleries of a former car showroom are perfect for housing and displaying the large array of official props and costumes 'owned' by Lorne Martin. For the next eight years The **Doctor Who** Experience will prove to be a big tourist attraction to North Wales visitors.

JULY

- Kate O'Mara's bank balance receives a double boost this month as BBC Worldwide transfers her two **Doctor Who** appearance onto VHS – THE MARK OF THE RANI and TIME AND THE RANI.
- The top-selling **Doctor Who**-related tape this month is 'Dalekmania', a one-hour documentary from Lumiere who recently bought the rights to both Peter Cushing movies. Billed as a nostalgic look back at the making of these two films, the documentary is closer in style to **30 Years in the TARDIS** – hardly a surprise as its Director is Kevin Davies. Its release is timed to mark 30 years since the first film appeared in British cinemas.
- On the audio front BBC Worldwide releases a third **Doctor Who** talking book, THE CURSE OF PELADON, narrated by Jon Pertwee. Sales of these three products are failing to live up to BBC expectations and consequently this is the last in this product range.
- Michael Wisher, the first – and for many the definitive – actor to play Davros passes away after a long battle against cancer. It's a particularly sad time for Reel Time Films Producer Keith Barnfather who had hoped to bring Wisher back as Davros in a spin-off drama.
- Matthew Jacobs is rumoured to have completed a redraft of the **Doctor Who** TV movie for Philip Segal.

Wednesday 12 July
Gordon Flemyng, Director of the two Peter Cushing Dalek movies passes away.

AUGUST

- The full colour version of FRONTIER IN SPACE, discovered in Australia some years ago, goes on sale this month. The other VHS tape this month is K-9 AND COMPANY which goes on to become one of the lowest selling **Doctor Who** titles ever.

DOCTOR: Eric Idle

Funnyman Eric is tipped as new Who

CHRIS BRANDES

FORMER Monty Python star Eric Idle is set to become the new Dr Who.

He is now firm favourite to step into the Time Lord's shoes in Steven Spielberg's series, The New Adventures of Dr Who.

A Dr Who insider revealed: "American executives believe Eric would be ideal as the Doctor.

"They need a British actor with American fans. And Eric's got a huge following in the US thanks to his work with the Python team."

Tipped

Eric, who has also appeared in hit films Nuns On The Run and National Lampoon's European Vacation, became the number one choice after Richard O'Brien, host of TV's Crystal Maze, turned down the role down.

Another Brit, former hellraiser Peter O'Toole, is tipped to play the Doctor's dad.

The 13-part series, under a new name, could start filming within two months.

Eric's Python buddy Terry Gilliam is set to direct a number of the episodes.

Daily Star

Thursday 3 August

In a shock move 'sticker book' publishers Panini purchases the entire Marvel Comics UK company from its parent American owners. Immediately Panini begins slimming down the company. The Hammer Horror magazine title is axed as are all future **Doctor Who** poster mags and all summer and winter specials other than those currently in production for the autumn. There are job cuts too. Group Editors Gary Russell and Marcus Hearn are made redundant, though Gary Gillatt is kept on as Panini acknowledges the strong regular sales of ***DWM*** and agrees to retain it. Co-incidentally this month also sees publication of the fifth ***Doctor Who*** *Yearbook* from Marvel. Subtitled 'A brief history of space and time' the bulk of its 96 pages are written by Andrew Pixley and Stephen James Walker, recounting all 23 years of the Doctor's development on TV and beyond. It becomes a proud epitaph to Marvel UK's most ambitious and expensive publishing project as its fate too is sealed by Panini.

Thursday 17 August

More from the pen of Stephen James Walker as Virgin Books publishes ***Doctor Who*** – *The Seventies*, an impressive sequel to Walker's previous account of 60's Who, produced in partnership with David Howe and Mark Stammers.

Monday 28 August

Hoping to catch a good audience on Bank Holiday Monday, Channel 4 airs ***Doctor Who*** *and the Daleks* again in mock-widescreen at 5:55. Sadly ratings only just top the one million mark. S4C screens the movie a few days later on 3 September.

SEPTEMBER

- Malcolm Hulke's reptilian creations are the theme of this month's two **Doctor Who** VHS releases as WARRIORS OF THE DEEP and THE SEA DEVILS go on sale. The six episodes of THE SEA DEVILS span two cassettes and are packaged in a double-tape box..
- Slow Dazzle acquires the rights to produce next year's **Doctor Who** calendar, adopting as its theme the series' *Radio Times* covers The calendar will go on sale next month.

Saturday 2/Sunday 3 September

The annual DWAS PanoptiCon convention in Coventry become the platform for the premier of *Downtime*. Nearly all of the cast and production team are present, together with Doctors Jon Pertwee and Sylvester McCoy, for the big-screen first showing of the movie on Saturday afternoon.

OCTOBER

- BBC Worldwide brackets the era of Andrew Cartmel as **Doctor Who**'s Script Editor by releasing his first and last full contributions to the programme, PARADISE TOWERS and SURVIVAL.
- More news emerges from Philip Segal. The script has been favourably received by Fox and a $5M budget has been set for the movie. It will be set in present day San Fransisco but production will actually take place in Vancouver, Canada. If principle photography begins on time in November, then the completed film should air around February 1996. There is no word yet on casting, but a front runner for the Doctor is apparently Simon Callow.

NOVEMBER

- With eyes on pre-Christmas sales another boxed set containing two **Doctor Who** video titles enters the shops. Originally BBC Worldwide had considered INVASION OF THE DINOSAURS and PLANET OF GIANTS for November but now, wary of too many black & white episodes, their choice is THE FIVE DOCTORS and THE KING'S DEMONS. THE FIVE DOCTORS has had a full makeover from the BBC's Restoration Team, with improved computer generated effects replacing those that were possible with the technology of 1983. The boxed set comes with a further book of **Doctor Who** postcards.
- The final poster magazine from Marvel UK is published, paying tribute to PYRAMIDS OF MARS. Marvel announces that this year's winter special – devoted to the two Dalek movies – will still be produced, but publication has been deferred until next February.

Monday 13 November

More news emerges about the TV movie. The good news is that Sylvester McCoy will appear briefly to set up a regeneration into his eighth body, and there are rumours that the Master will be a snake-like creature and that the new Doctor will have some kind of romantic relationship with his new companion. The bad news is that production of the move has been delayed again – a result, hints Philip Segal – of too many cooks being involved with the project.

DECEMBER

- The final **Doctor Who** video release this year is a double-pack of THE MONSTER OF PELADON with a cover by Colin Howard.

Thursday 7 December

There are panic postings onto the internet and a flood of news feeds to *DWM* and various other **Doctor Who** fan groups and magazines that the TV movie is facing cancellation. Without going into detail over what has happened Philip Segal personally implores fans to write polite letters to the head of Universal Television, stressing their deep desire to see **Doctor Who** back on air. Within hours of this posting phone lines to Universal are jammed with callers, with floods of emails and letters also en route. No confirmation emerges as to the true cause of Segal's sudden anxiety attack, but one reason could be casting. Universal TV is keen to see rock star Sting play the Doctor, while the BBC's choice is *Withnail and I* star, Paul McGann.

PAUL: Star role

Look Who is set to play the Doctor

CHRIS BRANDES

ACTOR Paul McGann is tipped to become the new Doctor Who.

The married Scouser is the favourite to step inside the Tardis in the new American-based telly series.

Monty Python funnyman Eric Idle is still under consideration for the role.

The pilot episode, produced by Steven Spielberg's Amblin company, will begin filming next month.

Lovers

And a further 22 episodes will follow if the show is a hit on the US network Fox.

Jurassic Park director Spielberg assured fans the Doctor will be played by a British actor.

The two-hour pilot will cost £3 million — more than the BBC have spent on an entire Dr. Who series!

Paul, 34, who starred in the TV series The Monocled Mutineer, was recently linked with Darling Buds beauty Catherine Zeta Jones.

Catherine, 24, fell for McGann this summer when they played lovers in the US mini-series Catherine the Great. He has gone back to his wife.

The Daily Star digs up old - inaccurate - gossip!

Next issue: It's still about time...